

THE ARDEN SHAKESPEARE
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THE SECOND PART OF
KING HENRY THE FOURTH

THE WORKS
OF
SHAKESPEARE

THE SECOND PART OF
KING HENRY THE FOURTH

EDITED BY
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CONTENTS

	PAGE
INTRODUCTION	VII
THE SECOND PART OF KING HENRY THE FOURTH	I

INTRODUCTION

IN accordance with the general plan of the Arden Shakespeare, the objects that have been principally aimed at in the preparation of this edition of *The Second Part of King Henry the Fourth* have been (1) to give a sound text of the play, (2) to exhibit the sources of the text and to record all variants of interest in the earliest editions; and (3) to elucidate obscure passages, with illustrations from contemporary literature.

The text will be found to be conservative; it adheres, for the sake of uniformity, to the arrangement, etc., of the Cambridge editors, except where cause could be shown for departing from the text of that edition. Similarly a preference has been given, in doubtful cases, to readings of the earliest edition of the play, the Quarto of 1600, over those of the Folio. The text of the Folio, however, has been followed in IV. iv 32, where Boswell-Stone (*The Old Spelling Shakespeare*) retains the Quarto reading "meeting," and in IV. v. 81, where, again, Boswell-Stone prefers to read with the Quarto "Sickness hands" [= Sickness's hands]. In another instance a Folio reading has been adopted, where the restoration of the reading of the Quarto would have involved the excision of a half-line which was probably an interpolation, but which time has invested with authority (IV. v. 75). In Act II. Scene ii. I have ventured to depart from the arrangement of the text, as it has been generally received since Sir Thomas Hanmer first adopted it, by giving to the Prince the reading of Falstaff's letter, and assigning the comments upon it to Poins, to whom their flippancy seemed especially appropriate. The arrangement offered in the present text depends to some extent upon a punning use of the word "writes," but it finds at the same time support in the Quarto, which is without the stage-direction,¹ which, I

¹In connection with the introduction in the Folio (l. 104) of the stage-direction "Letter," it may be observed that the printer of the Folio had dropped the small but not insignificant word "how" in line 102. I have suggested a pun on "writes" in line 103, but this sense is not absolutely material to the argument in favour of the rearrangement of the text.

think, misled Hammer Here, and elsewhere, I have given full weight to the authority of the Quarto, which, in spite of its many errors in typography, I agree with the Cambridge editors in believing to be of higher critical value than the Folio.

I have collated for this edition the text of the Quarto with that of the First Folio. For readings from the later Folios and from modern editions I have relied largely upon the excellent collation of the Cambridge editors; I have, however, verified all readings of importance I have recorded some variants unnoticed by the Cambridge editors, including a few from individual copies of the Quarto.

EARLY EDITIONS

In 1600 the Chamberlain's servants, the theatrical company to which Shakespeare belonged, sold *The Second Part of King Henry the Fourth* to the publishers, Andrew Wise and William Aspley, partly, it would seem, because they had reason to fear piracy, and partly owing to an Order in Council of June 22, restricting their performances to two a week See A. W. Pollard, *Shakespeare's Fight with the Pirates*, ed. 1920, p. 49.

The play was entered in the Stationers' Register, together with *Much Ado About Nothing*, by Andrew Wise and William Aspley on August 23, 1600.—

(1600) 23 AUGUST

Andrew Wyse William Aspley	Entred for their copies vnder the handes of the wardens Two bookes. the one called Muche a Doo about Nothings. Thother the second parte of the history of kinge Henry the iiii th with the humours of Sir John Fallstøff: Wrytten by master Shakespere. xij ^d
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Arber's *Transcript*, III. 170.

The Second Part of Henry the Fourth was published in Quarto later in the same year, with the following title-page.—

THE | Second part of Henrie | the fourth, continuing to
his death, | and coronation of Henrie | the fift | With the
humours of sir Iohn Fal- | staffe, and swaggering | Pistoll. |
As it hath been sundrie times publikely | acted by the right

honourable, the Lord | Chamberlaine his seruants. | *Written by William Shakespeare.* | LONDON | Printed by V S. for Andrew Wise, and | William Aspley. | 1600. |

In a first impression of this the earliest edition of the play the first scene of Act III was omitted, whether by accident or as the result of some defect or confusion in the printer's copy. The omission was afterwards rectified, room being found for the missing scene by taking to pieces the type in leaves 3 and 4 of sheet E, and adding two new leaves, 5 and 6, to the sheet. The earlier and later forms of the portions of sheet E which were reset, comprising the latter part of Act II. Scene iv. (from line 334) and the beginning of Act III. Scene ii (to "young" in line 104) are hereafter described as Q₁ and Q₂ respectively. The Quarto, for the rest of the play is designated Q.

Slight variations of text appear in individual copies of the Quarto,—a result of the practice of revising the sheets while in the press. Variants from the Bodleian, Capell, Devonshire, British Museum, Halliwell-Phillipps (Q 1) and Steevens copies are cited in the Textual Notes.

From internal evidence it is apparent that the Quarto version was derived from a theatre copy which had been cut, and negligently "cut," for representation on the stage. Passages,—amounting in the aggregate to 171 lines,—which afterwards appeared in the First Folio, are wanting in the Quarto. Some of these passages are, as the Cambridge editors remark, "among the finest in the play, and are too closely connected with the context to allow of the supposition that they were later additions inserted by the author after the publication of the Quarto." In three or four instances, at least, the sense of a speech in the Quarto is incomplete in the absence of the context supplied by the Folio (cf. I. i. 189-209, I. iii. 34-62; II. iii. 9-50, IV. i. 99-140). The intrusion into the Quarto text, here and there, of what are evidently a prompter's notes, points to the conclusion that the original of the Quarto had been used as a prompt-copy—presumably by the Chamberlain's men, who sold the play to the publishers of the Quarto in 1600.

The Second Part of King Henry the Fourth next appeared in the Folio of 1623, in which the text of the play occupies twenty-seven pages (pp 74-100). The lower half of the page containing the conclusion of the last scene is filled out with the

word "Finis" and a tail-piece. The Epilogue occupies the next page, which is unnumbered, and on the back of this is printed a list of the characters.

Editors differ in opinion as to the source and therefore as to the critical value of the version of the Folio. The Cambridge editors conclude that it was "probably" printed from a transcript of the original MS. Mr F. W. Clarke (*The Old Spelling Shakespeare*) would refer it to an independent source, somewhat more complete than the theatre copy from which the Quarto was printed, but not the manuscript of Shakespeare. Mr. W. J. Rolfe conjectured that the version of the Folio was taken either from a transcript of the author's manuscript, or from a complete copy of the Quarto collated with such a transcript. Mr. H. A. Evans (*Shakspeare Quarto Facsimiles*) argues from the presence of passages omitted in the Quarto and from the absence of a few scattered Quarto lines throughout the play and the numerous minor variations in the text, that the editors of the Folio "had to content themselves with a more or less faulty transcript—itsself perhaps two or three degrees removed from the original"

Finally, Mr. A. W. Pollard expresses the opinion that "the Quarto prints an earlier acting version and the Folio a later one" (*Shakespeare's Fight with the Pirates*, ed. 1920, p. 47). It is not clear what Mr. Pollard means here by a "later" version, whether a corrected copy of the Quarto, or a fresh transcript of the original text. If the latter, it is not evident for what purpose, or by whom, the transcript would have been made. The Chamberlain's men sold, in 1600, the MS of the play to the publishers, Wise and Aspley, whose printed text, the Quarto of 1600, would henceforth serve all the uses of the stage. Nor is it probable that the fuller text of the Folio would derive from a late acting version. The tendency in successive versions would rather be in the direction of curtailment. With greater probability it might be conjectured that the Quarto prints a later acting version, and the Folio an earlier one.

The present editor has himself arrived at the following conclusions, which he states with all diffidence—

(1) That the Folio text was printed from a copy of the Quarto, carefully edited, though not on modern scientific lines, and collated with an early MS., probably that from which the Quarto itself was printed. Cf. Act I. Scene iii. ll. 78-80,

where the Folio restores the true reading of a passage incorrectly printed in the Quarto (see note).

(2) That the MS. version consulted by the Folio corrector was "cut" for representation on the stage, and that the restoration of the deleted passages to the text was accomplished carelessly and incompletely. Attention may be called to the significant omission of identical lines in *certain* copies of the Quarto and in the Folio, viz. Act IV. Scene i. ll. 93 and 95 :—

And consecrate commotion's bitter edge ?

.

To brother born an household cruelty.

(3) That it is possible, or even probable, that the manuscript used by the printer of the Quarto and the Folio corrector, assuming the correctness of a conjecture made above, may have been, not a transcript, but the original MS. of the play in the author's autograph.

If, however, the text of the Folio was printed from a transcript, or, as Rolfe has suggested, from a copy of the Quarto collated with a transcript of the author's manuscript, the transcript in question must have been nearly related to the manuscript used by the printer of the Quarto. The Folio and Quarto exhibit errors in common of a kind that cannot be ascribed to coincidence; these errors must proceed from a common source—unless, of course, the Folio text was printed from the Quarto. In this connection we cannot absolutely rule out of consideration the possibility that the Quarto of 1600 may have been followed by one or more enlarged Quartos and that one or other of these may have been the immediate source of the text of the Folio.

The question, indeed, has been asked why six Quartos should have been required to satisfy the demand for *The First Part of Henry the Fourth* before the appearance of the Folio, while only one edition of the *Second Part* was published, as far as we know, in a separate form. Mr. H. A. Evans thought that the explanation might be found in the very popularity of the latter piece, and conjectured that, "when Matthew Law succeeded to the piratical business of Andrew Wise, as he seems to have done about 1604, when he published the third Quarto of the *First Part*, he found the whole stock of the Quarto of the *Second Part* sold out, and the 'copy' printed

from lost or destroyed ; so that he had nothing at hand from which to print off a second (unauthorised) edition." This theory seemed to offer a plausible explanation of the remarkable dearth of early editions of *2 Henry IV*, but, unfortunately for Mr. Evans's argument, Mr. A. W. Pollard has since shown (*Shakespeare's Fight with the Pirates*) that Andrew Wise conducted a perfectly honest business, and that, as we have already seen, the publication of the 1600 Quarto was authorised by the theatrical company to which Shakespeare belonged. Yet it is difficult to believe that the intimate knowledge of the play and its text which is exhibited in the works of Shakespeare's fellow-dramatists, was gathered from the incomplete Quarto of 1600, or that this single edition could have satisfied the demand of the reading public for a play with the great vogue which *2 Henry IV* undoubtedly enjoyed. It might be conjectured that the Quarto of 1600 was followed by new and improved editions, and that, if these perished, leaving no trace, the explanation should be sought in the popularity of the piece. The copies of the Quarto of 1600 that have come down to us might, on the other hand, be supposed to have survived because this edition being imperfect was superseded by others, and examples of it were left to repose untouched upon library shelves.

The hypothesis that the Quarto of 1600 was followed by other editions, now lost, before the publication of the Folio, is but a toy to trifle with ; yet a crumb of evidence in its favour is afforded by an interesting parallelism in expression between a speech of the Archbishop in Act I. Scene iii. and some lines in Jonson's *Poetaster*. Compare the two passages, remembering that the Archbishop's speech is absent in the Quarto of 1600, appearing first, as far as we know, in the Folio of 1623, and that Jonson's lines were published in 1616.—

Oh thou fond *many*, with what loud applause
 Didst thou beat heaven with blessing Bolingbroke,
 Before he was what thou wouldst have him be !
 And being now trimm'd in thine own desires,
 Thou, *beastly feeder*, art so full of him,
 That thou provokest thyself to cast him up.
 So, so, thou common dog, didst thou disgorge
 Thy *glutton bosom* of the royal Richard,
 And now thou wouldst eat thy dead vomit up,
 And how!st to find it.

(*Poetaster, To the Reader · Apologetical Dialogue*).

Pol Ay, but the *multitude* they think not so, sir, .

Aut. 'Las, good rout !

I can afford them leave to err so still ;
And, like the *barking* students of Bears-college,
To swallow up the garbage of the times
With *greedy gullets*, whilst myself sit by,
Pleased, and yet tortured, with their *bestly feeding*.

In support of the view that has been taken here of the sources of the version of the Folio, attention may be called to some significant facts in regard to the relation of the Folio to the Quarto. Thus the Folio, while completing some of the speeches which appear in a truncated form in the Quarto, allows others to remain in the same mutilated state in which they stand in the earlier text. The Folio again follows closely the text of the Quarto in the parts of the play common to the two editions, repeating errors, which would not have recurred if the Folio text had been printed from the original manuscript or a good transcript of it (cf *eg* IV. i. 179, 180). The half-lines with which the Folio fills out the incomplete lines of the Quarto are in general weak or commonplace tags that have all the appearance of being interpolations (cf. IV. ii. 117). In the few instances in which lines are omitted in the Folio—the omissions amount in all to about forty-nine lines—it will generally be found that their deletion may be satisfactorily accounted for by a desire to smooth out difficulties where the text is apparently corrupt, to eliminate coarseness or profanity or to avoid the semblance of a political allusion (cf I. ii. 211-217, and II. ii. 22-26). The omission of the passage in which a reference is made to the “English nation” is a right point—if we may play for a moment with the hypothesis of vanished Quartos—to the early part of the reign of James I. as the period in which the text we find in the Folio assumed its form. The date, in view of the care exercised in expunging profane expressions, might even be subsequent to 1605-6, when an Act (3 Jac. I. c. 21) was passed “for the preventing and avoiding the great abuse of the holy name of God in stage plays, interludes,” etc. On the other hand, the errors peculiar to the Folio are not numerous, and are generally of a kind that need not presuppose a progress of error through several editions. There is, for instance, little evidence of attempts to cover blemishes in the text by tinkering with it, as, for instance, in

1 *Henry IV.* v. iii. 11 Yet something of the kind might be suspected in II. ii. 103, 104, where, in the Folio, the insertion of a direction "Letter" follows the loss of a word, and in IV. v. 74, 75. It remains to point out that whereas, in general, the Quartos, after the first, were little more than reprints of their immediate predecessors, there is clear evidence in the Folio text of 2 *Henry IV.* of reference, direct or indirect, to an authoritative MS.

An abridgment of the text of 2 *Henry IV.* is found in the so-called Dering MS. to which reference has been already made in the Introduction to 1 *Henry IV.* In the MS., which J. O. Halliwell believed to have been written in the early part of the seventeenth century, certainly earlier than 1640, the *First* and *Second Parts of Henry the Fourth* are condensed into a single play. The *Second Part* is represented by twelve scenes (IV. ix to V. x inclusive) of the Dering play, which seems to have been put together for representation at private theatricals. Some additions and corrections were made by the hand of Sir Edward Dering, who in one place made the significant memorandum "vide printed booke." In the case of the *Second Part*, the "printed booke" which the copyist used, would probably be the Quarto of 1600. Speeches are "cut" in the Dering version precisely as in the Quarto, not a single line appearing in the MS. which is not also to be found in the Quarto. The text of 2 *Henry IV.* as given in the Dering MS. has neither independent authority nor critical value.

Doubts have been cast upon the authenticity of the Epilogue. It has been said that it is "a manifest and poor imitation of the Epilogue to *As You Like It*." This criticism loses sight of the limitations of the epilogue as a literary form, its conventional character and the fewness of its topics. The appeal to the women to influence the men in favour of the play, which alone is common to the Epilogues to *As You Like It* and 2 *Henry IV.*, was a stock device of the epilogue-writer. The Epilogue to 2 *Henry IV.* in literary merit does not fall below the general standard of such compositions in contemporary drama, or even that of the Epilogue to *As You Like It*.

A noteworthy difference exists between the versions of the Epilogue in Quarto and Folio. In the Folio the Epilogue concludes with the words, "and so [I] kneel down before you; but, indeed, to pray for the Queen." These words occur in the Quarto after "promise you infinitely" (in line 16). It has

been inferred that the intervening passage was not in the original draft of the Epilogue, but was introduced at a later date

On the whole, we have cause to congratulate ourselves upon the excellence of the text of *2 Henry IV.*, as transmitted to us in the authorised stage version published by Wise and Aspley in 1600, and in the completer version of the Folio. The former was printed, we have every reason to believe, from an authentic manuscript, possibly in the author's script; this manuscript, moreover, having been in use as a prompt-copy, contained the stage directions of the play as produced by Shakespeare's company. The Folio text, again, was reasonably well edited, though not with uniform care throughout, nor on invariably sound principles. The editors certainly availed themselves of their access to an original source, as well as of the authorised edition of 1600; they corrected some of the errors of the Quarto and restored to the text passages omitted altogether in the earlier version; they marked acts and scenes, and edited the stage directions, removing intrusive prompter's notes from the text (cf. II. iv. 382, 383, and III. i 1). Language and punctuation are slightly more modern and "literary" in the Folio than in the Quarto

DATE OF COMPOSITION

Though the composition of *2 Henry IV* has been assigned to as early a date as 1596 (by Drake) or 1597 (by Chalmers), the balance of evidence appears to the present editor to support rather the view that it was written in 1598 (Malone and Fleay) or early in 1599.

The downward limit of date is fixed by the allusion by name to Justice Silence in Jonson's *Every Man out of His Humour*, which was produced in 1599. The Epilogue to *2 Henry IV.* refers to *Henry V.*, which we know to have been composed in 1599, as a play yet to be written. It is improbable that any considerable interval of time separated *2 Henry IV.* from *Henry V.* for Shakespeare's thoughts were evidently already at work upon the latter drama when he wrote the Epilogue to the former.

The upward limit of date is given with probability, if negatively, by the absence of a specific reference to *The Second Part of Henry the Fourth* in the list of Shakespeare's plays in

Francis Meres' *Palladis Tamia*, which was published some time in 1598. Meres refers to *Henry IV*, but the reference is almost certainly to the *First Part* only.

If it could be shown, by textual evidence or otherwise, that *The Second Part of Henry the Fourth* had been written before the name "Falstaff" had been substituted for that of "Oldcastle" in the *First Part*, it would then have been established that the *Second Part* must have been composed previously to February 25, 1598, the date of the entry of the *First Part* in the Register of the Stationers' Company, for in the entry the name Falstaff occurs. But the weight of textual evidence is against such an assumption, which has yet been accepted by some scholars, including Rolfe, on the strength of the retention of the prefix "Old." before one of Falstaff's speeches (I ii. 118) in the Quarto of 1600. In view, however, of the evidence of metre in lines in which the name Falstaff occurs, it may be that Malone was right,—or partly right,—in suggesting that the prefix crept into the Quarto "merely from Oldcastle being, behind the scenes, the familiar theatrical appellation of Falstaff, who was his stage-successor."

Mr. C H Herford surmises that the passage in the Epilogue, which has been assumed from internal evidence to be an interpolation, and in which the author promises to continue the story of the play with Sir John Falstaff in it and incidentally deprecates the identification of Falstaff with the martyr Sir John Oldcastle, was added to the play when the name Falstaff was finally substituted for that of Oldcastle. But it is more likely, in the absence of proof that 2 *Henry IV*. was written before the substitution of the name Falstaff for that of Oldcastle, that the passage in the Epilogue was added—if, indeed, it is to be regarded as an interpolation—when the new play promised by the author was already in an advanced stage of preparation for the theatre and it was felt desirable to interest the patrons of 2 *Henry IV*. in the forthcoming production of *Henry V*. It is possible, however,—and I think probable,—that the passage in question is not an interpolation, but an integral part of the Epilogue, as that composition was originally written. It was perhaps excised after the production of *Henry V* when the allusion to that work as a forthcoming play would have lost its point. I would hazard the conjecture that the acting version of 2 *Henry IV*. was "cut" at the same time, with the object of reducing the length of scenes unrelated

with the history of the prince whose fame Shakespeare eternized in *Henry the Fifth*. In the case of the Epilogue, the printer of the Quarto may have inadvertently printed the last two paragraphs, not observing that a "cut" was indicated by the transposition of the final words, "and so kneel down before you ; but, indeed, to pray for the Queen."

We have little information as to the names of the original actors in *2 Henry IV.* which might assist us in determining the date of its production. Sincklo, whose name has crept into the text in Act v. Sc. iv. was an actor of small parts such as sheriff's officers, players and the like. He is known to have acted in *3 Henry VI.*, *The Taming of the Shrew*, and *The Seven Deadlie Sins*, a performance in which the parts were extemporized by the actors themselves, and the plan of which is ascribed to Richard Tarlton. It has been suggested that Will Kemp first played the part of Justice Shallow, for in *The Return from Parnassus* (1602) Will is made to say to one of the students who are being instructed in the art of acting: "Now for you, me thinkes you should belong to my tuition, and your face me thinkes would be good for a foolish Mayre or a foolish iustice of peace."

Against the theory of a late date, there is evidence in the Quarto of important structural alterations in the play, which would indicate an earlier date for the first production of the play than that here assigned to it. This evidence, which points, be it said, with equal strength to the conclusion that *2 Henry IV.* was based upon an earlier play (not *The Famous Victories of Henry the Fifth*), as has been suggested, may be briefly summarized.—

(a) There are speeches in prose which exhibit traces of the diction and rhythm of verse, in which they seem to have been originally composed. The dialogue, too, at times alternates strangely between verse and prose.

(b) Names occur in the stage-directions of persons to whom no parts are assigned in the dialogue. Thus we meet with the following "ghosts": "Fauconbridge" in I. iii. 1; "Sir Iohn Russel" in II. ii. 1 (see note); "Will" in II. iv. 19; "Old." [castle] in I. ii. 118; "Sir Iohn Blunt" in III. i. 32 (though we were told in I. i. 16, 17 that both the Blunts had been slain by Douglas); and "Bardolfe" in IV. i. 1 (though Lord Bardolph did not take part in the Archbishop's insurrection). "Will" (in II. iv. 19) may be the Christian name of one of the

actors. A stage-direction, "Enter Will Kemp," occurs in the 1599 Quarto of *Romeo and Juliet*. It is, however, relevant to note that the comic characters in early plays were often called by the Christian names of the actors Fleay cites examples from *The Famous Victories*

(c) The part now played by Lord Bardolph seems to have originally belonged to Sir John Umfrevile. Attention was first drawn to this modification in the poet's "original poetical intention" by Prof. Hagena in a paper issued with the *New Sh. Soc. Trans.* for 1877-79. Prof. Hagena pointed out that though Lord Bardolph says of Travers (ll. 30-32) —

My lord, I over-rode him on the way,
And he is furnish'd with no certainties
More than he haply may retail from me—

yet Travers says immediately afterwards (ll. 34-36) —

My lord, Sir John Umfrevile turn'd me back
With joyful tidings; and, being better horsed,
Out-rode me.

Again *Vmfr.* is prefixed to line 161:—

This strained passion doth you wrong, my lord.

The line—omitted in the Folio—is assigned to Lord Bardolph by Pope, and to Travers by Capell. Professor Hagena further argued that it was not the poet's original intention that Lord Bardolph should appear in the first scene. Later, in I. iii. 1, Lord Bardolph asks —

Who is it like should lead his [the King's] forces hither?

whereas if he had been present in the first scene he would have heard Morton inform the Earl of Northumberland that the King had sent out a "speedy power"

Under the conduct of young Lancaster
And Westmoreland.

Prof. Hagena inferred that "according to Shakespeare's original poetical intention, Lord Bardolph was not present at all in the first scene, but instead of him, Sir John Umfrevile." The substitution of Bardolph for Umfrevile in I. i. may have been due, Prof. Hagena supposed, to the necessity of dispensing with an additional actor, or, Mr. Daniel suggested, it may have been effected in order to bring "the play more into

agreement with the Chronicles; for there we always find Umfrevile of the king's party, while Bardolph is always spoken of in connection with Northumberland's faction." The change, as we have seen, was imperfectly carried out, and left some discrepancies in the text.

It is, perhaps, worth noting, in connection with the question of date, that apparent echoes of *2 Henry IV*—as also of *1 Henry IV*.—are audible in Thomas Dekker's *Old Fortunatus*, which was entered by William Aspley in the Register of the Stationers' Company on February 20, 1600, and published in the same year; and in Thomas Heywood's *Four Prentices of London*, printed in 1615, but stated in the preface to that edition to have been in the fashion "some fiftene or sixtene yeares agoe."

Old Fortunatus furnishes some interesting parallels to passages in the two parts of *Henry the Fourth* :—

I weepe for ioi to see so many heads
Of prudent Ladies, clothed in the luerie
Of siluer-handed age.

—Cf *2 Henry IV.* iv. i. 43

I have sighed long, and that makes me windie.

—Cf *1 Henry IV* II iv. 331, 332

these Satten commodities haue such smooth consciences that
thei le haue no man giue his word for them, or stand bownd for
their comming forth.

—Cf. *2 Henry IV.* I. II. 28-32.

Couetousnesse and lecherie are two duels

—Cf. *ibid.* I II. 225, 227.

I plum'd thee like an Ostrich.

—Cf *1 Henry IV.* iv 1. 98.

Caterpillar to the Commonwealth.

—Cf. *ibid.* II. II. 82.

Drie as an Eele-skin.

—Cf. *ibid.* II. iv 244.

I oft haue seene

(When angrie Thamesis hath curld her lockes,
A whirle-wind come, and from her frizeld browes,
Snatch vp a handful of those sweatie pearles,
That stooode vpon her forehead, which awhile,
Being by the boystrous wind hung in the ayre,
At length hath flung them downe and raizd a storme.

—Cf. *2 Henry IV* III. I. 21-24.

Shaddow . . . apparell is but the shaddow of a man, but shaddow is
the substance of his apparell.

—Cf. *ibid.* III. II. 129-132.

The Four Prentices of London, similarly, echoes here and there a thought or expression in *Henry the Fourth* :—

And looke into the times necessity

—Cf. 2 *Henry IV.* iv. 1. 104

Their infant fortunes

—Cf. 1 *Henry IV.* i. iii. 253

you olde Anatomy.

—Cf. 2 *Henry IV.* v. v. 29

Well, Heauen for vs, for our intent is good.

—Cf. 1 *Henry IV.* v. ii. 88, 89.

But our soft Beauer Felts, we haue turn'd to iron,
Our gownes to armour, and our shels to plumes

—Cf. 2 *Henry IV.* iv. 1. 50, 51.

I will enlarge these Armes.

—Cf. *ibid.* i. 1. 264

It is possible, however, that Fleay may be right in identifying *The Four Prentices of London* with a play *Godfrey of Bulloigne*, performed in 1594, and that the indebtedness, if any, was not on Heywood's side. There are many curious instances of verbal identity between the present and earlier plays, as *The Famous Victories*, *Thomas*, *Lord Cromwell*, *Sir Thomas More*, and in special *Edward the Third*. Shakespeare seems to have caught and retained not a few of the phrases and rhythms of the last-mentioned play. Compare "cuill townes" in *Edward the Third*, v. i., with "peasant towns" in the Induction to 2 *Henry IV.*, and again.—

And, wheretofore I loued thee as Villeirs,
Heereafter Ile embrace thee as my selfe

—*Edward the Third*, iv. iii.

with

Before, I loued thee as a brother, John,
But now, I do respect thee as my soul

in 1 *Henry IV.* v. iv. 19, 20. I have noticed in the commentary several other verbal resemblances, which, if not due to direct borrowing, would denote a remarkable intellectual sympathy between Shakespeare and the unknown author of *Edward the Third*.

From 1600 onward, allusions to, or echoes of, the present play become more and more frequent in the drama. Now its

rhetoric, now its comedy inspires imitation; and not seldom is Falstaff justified in his vaunt that he was not only witty in himself, but the cause that wit was in other men. If Jack Falstaff likens himself to "a sow that hath overwhelmed all her litter but one," Jack Dapper will try to cap the simile by telling us that when his page waited upon him at the ordinaries, the gallants said he looked like a painted Alderman's tomb, and the boy at his elbow like a death's-head (Middleton and Dekker, *The Roaring Girl*). Falstaff's soliloquies, and in particular that in which he eulogises sack, are rich mines of wit which were shamelessly plundered by at least two generations of dramatists. The praise of wine became a frequent motive in comedy, and even tobacco was honoured by a tribute to its virtues in the true Falstaffian vein in Chapman's *Monsieur D'Olive*, II ii. Mrs Quickly's misuse of words, for which, by the way, there was a precedent in an early play of Italian origin, *Two Italian Gentlemen* (c. 1584), is often imitated, as, for instance, in Chapman's *The Gentlemen Usher*, in which Poggio is an offender in this way. But the channels are innumerable by which the genius of Shakespeare in *2 Henry IV* fertilised large tracts of early seventeenth century comedy.

SOURCES

It is one of the paradoxes of literary history that an intrinsically worthless play, *The Famous Victories of Henry the Fifth* (c. 1588), should have been the source from which Shakespeare derived the framework successively of the *First and Second Parts of Henry IV.* and *Henry V.*, each an intensely individual expression of the poet's genius, and with the framework of plot a dramatic form which, loose and incoherent in the model, was yet capable of being transformed in the hands of Shakespeare into a supreme manifestation of the art of the history chronicle. Shakespeare's model for history had hitherto been Marlowe's *Edward II*—where, indeed, he had not merely "worked up" material ready to his hand, as in *King John* and *Richard III.* With *Richard II* he had perhaps exhausted the possibilities of the subjective method that Marlowe's great example had imposed upon the historical drama, and, assuredly, the lyrical mood in which Shakespeare, in emulation of *Edward II*, had there depicted the anguish of a king in downfall, would not have been adequate to the presentation of a theme

of the vast epic sweep of that about to be unrolled in the two Parts of *Henry IV.* and *Henry V.* *The Famous Victories*, though uninspired, and uninspiring, as a work of art, yet provided the elements of substance and form, which were wanting in *Edward II.* and *Richard II.*, but which were indispensable to the dramatist as a means of animating the material of the chronicle with vigorous and harmonious life.

With the main thread of the plot, and with the formal qualities of varied characterisation and of dramatic contrast,—the relief furnished, for instance, by the alternation of the pageantry of history with domestic or humorous scenes, of verse with prose,—Shakespeare adopted from *The Famous Victories* the mythical story of Prince Henry's riotous youth and conversion to grace, some suggestions for scenes of comedy, some local colour, notably in reference to the old taven in Eastcheap, and the name, though not the character, of Oldcastle.

The plot of *2 Henry IV.*, in so far as it was drawn from *The Famous Victories*, concerns the relations of Prince Henry and his father, and it may be observed that the scenes in which that relationship is developed are not merely the most affecting, but, apart from the underplot of comedy, are also the most highly-wrought and effective in the play. The principal dramatic effects in these scenes have been, however, generally obtained by means inspired by Shakespeare's genius or suggested by his reading in the *Chronicles*; and the noble poetry in which the thought is dressed is, of course, all Shakespeare's own.

The "plot" provided by *The Famous Victories* being insufficient to fill out the five acts of a play, the dramatist had recourse to Holinshed's *Chronicles*—his main authority in history—for additional materials. From this source he introduced the parts of the play relating to the conspiracies of Archbishop Scrope and the Earl of Northumberland. These scenes gave body to the play, and served, at the same time, the useful purpose of providing a sombre background to the picture of a disappointed and disillusioned King,—for whom, too, this concrete presentment of a "troublesome reign" wins a measure of the understanding and sympathy it was the purpose of the dramatist to evoke.

For the history of the reign of Henry the Fourth, Shakespeare appears to have consulted, in addition to Holinshed's

Chronicles, Stow's *Chronicles*¹ and *Annals*. From the *Annals* he seems to have taken his account of the transgression of Prince Henry against the person of the Chief Justice, and from the same work or the *Chronicles* some suggestions for the passage in which the King expresses to Clarence his fears of future dissension between Prince Henry and his brothers (iv. iv. 20-48), and for King Henry's death-bed speech.

Finally, Shakespeare's sympathetic, but not uncritical, portrayal of the last phase of King Henry's life found its inspiration in Samuel Daniel, *Civil Wars*, III. (1595). The influence of Daniel may be subtly felt throughout the latter part of Act IV. The authentic voice of the "well-languaged" poet is audible in the lines —

The incessant care and labour of his mind
Hath wrought the mure, that should confine it in,
So thin that life looks through and will break out.
(iv. iv. 118-120.)

See Introduction to *1 Henry IV.* pp. xix, xx.

DRAMATIC CONSTRUCTION

The Second Part of Henry the Fourth is unquestionably inferior to the *First Part* as a work of dramatic art. In the latter play the poet develops with great skill a theme of high seriousness and compelling interest, tracing from its beginnings the progress of the inevitable conflict, foreseen by the late King, between the usurping Bolingbroke and the great feudal families to whose assistance he owed his throne. The interest ascends from scene to scene till it reaches a grand and worthy climax on "that royal field" at Shrewsbury. The protagonists rise to the height of the great argument; many of the minor characters are nobly conceived and finely drawn. In structure and composition the play is simple and harmonious, the interest of the by-plot concerned with the relations of the King and Prince, and of the comic scenes, is kept well in subordination to the general design; the dialogue is throughout on a high poetic level.

The *Second Part*, on the contrary, is faulty in construction,

¹ Shakespeare would have found mention in the *Chronicles* (1580) of "loathly births of nature" (iv. iv. 122). At the end of the *Chronicles* (p. 1212) we read that in 1580, "a woman of foure score years old . . . was delivered of a straunge and hideous monster, whose heade was like unto a sallet or headepeece." See also *ibid.* p. 1213.

and occasionally feeble in execution. For the greater part of four acts the poet is occupied with a theme, of which the interest had been exhausted in the previous play, and which grows stale by repetition. The action is languidly conducted, by means of lesser agents, through scenes—some redundant—that faintly reflect the situations of *1 Henry IV*, and finally arrive at an anti-climax in the act of mean deceit by which Scrope and his associates are so ignobly overreached. The age of chivalry is gone; that of sophistry and calculators has succeeded. The mere writing of these scenes falls below the general level of *1 Henry IV*, though they contain some fine passages, and throughout the hand of Shakespeare is visible.

In default of a powerful main-plot, the principal centres of interest are to be found in the humorous scenes, which have, however, outgrown their proper part in the play, and in the concluding scenes of personal history. The scenes of comedy are indeed superb, and these, together with the noble passages, which reveal, with deep and subtle insight and consummate art, the soul of a great king, upon whom the shadow of death is falling, and the pathos of his relations with his wayward and high-spirited son, retrieve the faults of an otherwise indifferent play and vindicate its right to a high place among Shakespeare's masterpieces. They explain the immense popularity of the play in Shakespeare's life-time and justify Dr Johnson's encomium: "None of Shakespeare's plays are more read than the first and second parts of *Henry IV*. Perhaps no author has ever, in two plays, afforded so much delight." The appreciation of Shakespeare's contemporaries and the praise of Dr Johnson, so far, at least, as the *Second Part* is concerned, have not been endorsed by modern opinion. Nevertheless, the appreciation and the praise perhaps represent a judgment of more critical value than can be allowed to the neglect into which the play has fallen in recent times. It is true, no doubt, that the present unpopularity of *2 Henry IV* is due as much to a strain of coarseness in its humour as to any failure to appreciate the genius expended upon it. Faults of construction and the tediousness of some of the scenes would help to account for its unpopularity upon the stage, yet these scenes, if the play be regarded, as it should be, not as an isolated work, but as part of a greater drama, exhibiting in successive stages—*Richard II.*, *1 Henry IV.*, *2 Henry IV* and *Henry V.*—the development of one theme of epic breadth and magnitude,

would be found to serve a necessary purpose. A work on such a scale postulates the existence of flats and depressions as well as of lofty heights.

TREATMENT OF HISTORY

In his treatment of the historical material dramatized in *2 Henry IV*, Shakespeare appears to have aimed principally at unity of plot or interest, and to have been comparatively indifferent to chronological exactitude. He condensed the material found ready to his hand in the narrative of Holinshed, excising, in the process, all that was irrelevant to his purpose, and compressing the action of the play within narrower limits than a scrupulous regard for the facts of chronology would have warranted. He antedated historical events,^c or postdated them, according to the point of view,—thus bringing into the relation of contemporaneity or of immediate succession incidents separated actually by intervals of years. For instance, the rising of Archbishop Scrope and his confederates follows in the play immediately upon the Battle of Shrewsbury (1403), though in fact it did not occur till two years later. A French expedition in aid of Glendower is mentioned by one of the confederates (I. iii. 78-80), though the expedition in question was only dispatched in the summer of 1405, by which time Scrope's insurrection had been suppressed.

In Act I. Scene i. we are *correctly* informed that the King, immediately after the Battle of Shrewsbury, sent out a "speedy power" against Northumberland. In II. iii., however, while Scrope's conspiracy was yet but in process of incubation, Northumberland announces his resolve to seek a refuge in Scotland, though, according to Shakespeare's authority, Holinshed, it was not till after the death of Scrope that Northumberland fled to Scotland, and not till 1408 that the King, upon Northumberland's return into England "with a great power of Scots," "caused a great army to be assembled, and came forward with the same towards his enemies." The death of Glendower is announced in Act III. Scene i. (1405), whereas in Holinshed we read that Glendower died in "the tenth yeare of king Henrie his reigne" (1408-9). In Act IV. Scene iv., the King is informed by Westmoreland of the suppression of the Archbishop's rebellion (ll. 84-90)—the date of this scene is then 1405—and immediately afterwards (ll. 94-101) Harcourt

enters with tidings of Northumberland's defeat at Bramham Moor (1408). This good news has been hardly delivered when the king has a seizure, which not long after is followed by his death (see IV. v 235-240). The King's illness, to which reference has been already made in Act III Scene 1. of the play, is first mentioned in 1411 by Holinshed, who ascribes to the same year the portent cited by Clarence in connection with the King's sudden indisposition.—

The river hath thrice flow'd, no ebb between.¹

—IV iv 125

King Henry survived this portent by two years, dying on March 20, 1413.

If there are discrepancies, in this as in other of the plays, between "dramatic time" and "historic time," Shakespeare has yet not altogether lost sight of the latter. The illusion of dramatic time is momentarily waved aside in order that events may be seen in their true historical perspective; as where, for instance, the King, in Act III. Scene 1 refers to incidents in the last King's reign:—

'Tis not ten years gone
Since Richard and Northumberland, great friends,
Did feast together, and in two years after
Were they at wars: it is but eight years since
This Percy was the man nearest my soul, . . .

—references that assign the scene to the year 1407, the true historic time in relation to the proceedings of Northumberland with which the scene is chiefly concerned

In minor historical details Shakespeare occasionally diverges, by accident or design, from his authority, Holinshed. He substitutes, for instance, "young Lancaster" for "Sir Robert Waterton" in I i 134, and makes, in Act iv Scene ii., Prince John the author of a perfidious proposal for which in Holinshed, Westmoreland is solely responsible.

Some of the commentators, including Malone and Steevens, have asserted that Shakespeare deviated from historical truth by bringing the Chief Justice and King Henry V together (V. ii. and V. v), Hawkins, in confirmation of the charge,

¹ Boswell-Stone suggested that in the preceding lines (123, 124) there may be an allusion to the wet summer of 1594. Stow (*Annals*) writes that on September 7, 1408, there were "such floods of rayne as the olde men of that age had neuer seene before."

quoted Fuller, who, in his *Worthies of Yorkshire*, says that Sir William Gascoigne died on November 1, 1412, and therefore in the life-time of Henry IV. But Fuller is here in error. Stow, who was one of Shakespeare's authorities, states that Gascoigne was Chief Justice of the King's Bench from the *sixth* of Henry IV. to the *third* Henry V. Gascoigne lived down to the year 1419, though, it is true, he ceased to be Chief Justice soon after the accession of Henry V.

SHAKESPEARE AND JONSON

Some remarkable parallelisms of thought and expression in *2 Henry IV.* and the works of Jonson point to a close association of the two poets about the time that the present play was written. The interchange of thought resulted, no doubt, in mutual obligations, but it is at least certain that Shakespeare, in writing *2 Henry IV.*, was influenced by Jonson and that he adopted some important features of Jonson's dramatic method, as, for instance, the use of significant names for the minor characters, and of comedy as a medium of general social satire and of realistic description and portraiture. Literary satire had already appeared in *1 Henry IV.* and is retained as a motive of comedy in *2 Henry IV.*

Comparing the humorous scenes of *1 Henry IV.* with those of *2 Henry IV.* the new note of comedy in the latter is very perceptible and is clearly to be connected with the transition to a fresh stage in the development of the central and dominant theme that runs unsevered through the sequence of plays from *Richard II.* to *Henry V.* The comic spirit in *2 Henry IV.* is less irresponsible and joyous than in the previous play. It is less gay and insouciant, for it is here exercised, not upon the creations of an exuberant fancy,—airy nothings,—in some pleasance of the imagination, where thought is free and no king's writ runs, but on the very objects of understanding and judgment, in a world of inexorable fact, in which the moral reason sits enthroned, though its authority may be flouted. How remote is the "atmosphere" of the tavern-life described in *Part I.* of *Henry IV.* from that of the same life as depicted in *Part II.* The former radiant with good humour and good nature, the latter tainted with the emanations of physical and moral corruption. A heavy descension! Yet the descent from the idealism of the one to the realism of the other was

artistically justified. Falstaff in *Part II.* was to be shown in his true colours, and his degradation—a stern dramatic necessity—was in part to be effected by stressing the vulgarity of the surroundings in which he habitually lived and moved and had his being. In painting such scenes the genial humanity of Shakespeare may well have been infected with something of the cynical and mordant humour of Jonson.

CHARACTERIZATION

The influence of Shakespeare's great contemporary is perhaps also to be seen in the portraits of the two country justices, Shallow and Silence, the latter drawn with a few slight but unerring touches, the former creation a marvellous achievement in ironic portraiture. The justice of the peace was a common object for the satire of contemporary dramatists. He was represented on the stage as an embodiment of fatuity and ignorance of the law. His officiousness and exaggerated sense of the importance of his office were ridiculed, his venal or partial administration of the law was castigated unmercifully. The attributes that constituted the type, as accepted by the stage, are quintessentially present, though not over-emphasized, in Shakespeare's portraits of Shallow and Silence. These, while faithful to type, are at the same time extraordinarily individual and true to life. And the characters of the pair, built as they are upon a common foundation of incapacity and folly, are discriminated with amazing happiness of invention and skill.

Silence was probably an afterthought of the dramatist. The prolific imagination of Shakespeare having created in Shallow a perfect image of complacent inadequacy, set in place of authority, and well endowed with the world's goods, must needs, in the plenitude of inexhaustible invention, create, as a foil to Justice Shallow, a Justice Silence, a character a descent below even Shallow in his degree of mental and physical insufficiency. The characters, or, to speak by the book, the natures, of the pair of Justices are subtly contrasted. In likeness there is unlikeness. Shallow is as garrulous as Silence is taciturn, but alike the empty chatter and idle repetitions of the one and the faltering monosyllables of the other issue from the same source, sheer vacuity of mind. Both reveal in their speech and manners rusticity of breeding, but

with a difference. Silence's uncouthness is undiluted, Shallow's rusticity is overlaid with a veneer of metropolitan culture such as could be acquired by a raw country youth in a brief contact with the most trivial and vulgar sides of London life. Shallow delights to revive memories of those golden days fifty-five years past, and the unsophisticated Silence, who has listened for half a century to Shallow's highly-coloured reminiscences of his wild youth in London—"and every third word a lie"—treasures these memories, and is visibly impressed and overawed by his cousin's knowledge of the world and familiar acquaintance with the great. The portraits of Justices Shallow and Silence are inimitable. Where they engage in the dialogue, there is not a word that misses its effect or that does not contribute something to our knowledge of the character or of its "life-history"

To the observations on the character of Falstaff in the Introduction to *1 Henry IV* there is little to add here, save to note that in the present play, in harmony with the progress of the poet's design, the character of Falstaff palpably deteriorates from a moral stand-point. The Falstaff of the preceding play is a humorist pure and simple, against whom little that is really reprehensible can be urged. He takes part, it is true, in a highway robbery, but such an offence, committed by high-spirited youths, was venial, in the eyes of Shakespeare's contemporaries at least. Otherwise there is little evidence upon which to impeach Falstaff, except such as he himself furnishes against himself; and that evidence may generally be allowed to pass as the product of a fertile imagination and humorous invention. In the present play, on the contrary, the character of Falstaff is presented unsympathetically and in a uniformly unfavourable light. His way of life, in spite of advancing years, is loose and dissolute; his springs of action are mean and despicable, his course of conduct is unprincipled and vile. He is patently a swindler without scruple or ruth. It is significant that Falstaff's wit takes a new and keener edge in *2 Henry IV*, while his humour becomes harsh and acrid. But wit, however keen, is a doubtful substitute for the careless lambent humour which is the glory of *1 Henry IV*, and which in *2 Henry IV* has free play only in the fresh country air of Gloucestershire. Falstaff's ultimate disgrace and punishment have gained for him much undeserved commiseration; the punishment to

which he is condemned—temporary imprisonment in the Fleet and banishment from court—was not exceptionally severe. Queen Elizabeth inflicted similar sentences upon favourite courtiers and court ladies who incurred her displeasure. To Shakespeare's contemporaries the King's treatment of Falstaff would not appear harsh; imprisonment in the Fleet involved discomfort but not dishonour.

In Act III. Scene ii., Shallow tells Silence that Falstaff, as a boy, was page to Thomas Mowbray, Duke of Norfolk. There is no evidence that either Sir John Oldcastle, the Lollard leader (*d.* 1417), or Sir John Fastolf (1378-1459) had been page to Mowbray (1366-99). Yet commentators refer to Shallow's remark as helping to establish Falstaff's identity with Sir John Oldcastle, who, it is said on the authority of a passage in J. Weever's *Mirror of Martyrs*, 1601, was actually page to Thomas Mowbray.—

Within the springtide of my flowring youth
He [my father], stept into the winter of his age,
Made meanes (Mercurius thus begins the truth)
That I was made Sir Thomas Mowbrais page.

For this statement, however, Weever's only authority appears to have been the present play. See Introduction to *I Henry IV*, pp. xxiii. and xxvi

There is, nevertheless, no lack of evidence to show that Sir John Oldcastle, Lord Cobham, was the original of the character familiar to us as Sir John Falstaff, and that the name Oldcastle was banished from the stage in deference to the protests of a section of the public. The name "Fastolf," which was substituted for that of "Oldcastle," appears to have been taken from the famous soldier, Sir John Fastolf, who distinguished himself in the French wars of Henry V and Henry VI., and who was wrongly accused of cowardice for retreating at Patay (1429). In the *First Part of Henry VI.* Fastolf is represented as a coward who fled shamefully from the battle (III. ii. 104-109); after being disgraced by Talbot, who plucked off his garter of knighthood, he was banished by the King (IV. i. 12-47).

Whether Falstaff was a coward or not is a question the answer to which will depend upon the meaning we attach to the terms "valour" and "cowardice." If valour implies a sense of duty or honour, then Falstaff was no doubt a "coward,"

but we have no reason to suppose that he was wanting in personal courage, where his life or material interests were at stake. "I'll forswear arms," exclaims Poins, in *1 Henry IV.* I. ii. 183, 184, "if he fight longer than he sees reason" It may here be in place to point out that the form of military service upon which Falstaff is employed in the present play, after having "distinguished" himself at Shrewsbury, was unimportant and was regarded with little respect in Shakespeare's day. In *Poetaster*, v. i., Cornelius Gallus refers contemptuously to Tucca, who has just described himself as one of Cæsar's "commanders" and "a man of service and action": "He's one that hath had the mustering, or convoy of a company now and then: I never noted him by any other employment."

The passage in the Epilogue in which Shakesp are expressly disclaims the intention of satirising Sir John Oldcastle in the character of Sir John Falstaff does not appear to have given entire satisfaction, it failed to placate some at least of his critics. A play entitled *The Life of Sir John Oldcastle* appeared in 1600 in the prologue to the *First Part*, the authors, Munday, Drayton, Wilson and Hathway, contrast their truthful presentment of the character of Oldcastle—

A valiant Martyr and a vertuous peere

with the stage [Shakespeare's] perversion of history :

It is no pamperd glutton we present,
Nor aged Councillor to youthfull sinne

.
Let fair Truth be grac'te,
Since forg'de invention former time defac'te.

Echoes of the controversy raised by the use on the stage, at first of the name of Sir John Oldcastle, and later of that of Sir John Fastolf, reverberate through the literature of the seventeenth century. As addenda to the citations that will be found in the Introduction to *1 Henry IV*, reference may here conveniently be made to Dr. Richard James's *Legend and Defence of the Noble Knight and Martyr Sir Jhon Oldcastle, Dedication to Sir Henry Bourchier* (c. 1625). "that offence beinge worthily taken by Personages descended from his [Sir John Oldcastle's] title, as peradventure by others also whoe ought to have him in honourable emorie, the poet was putt

to make an ignorant shifte of abusing Sir Jhon Falstophe, a man not inferior of Vertue, though not so famous in pietie as the other," etc. [quoted by Halliwell-Phillipps, *Character of Sir John Falstaff*, p. 20]; and to George Daniel of Beswick, *Poems*, where in a poem (quoted by Boswell-Stone), written in 1647, Shakespeare is taxed with a two-fold perversion of history :—

The worthy Sr whom Falstaffe's ill-vs'd name
Personates, on the Stage, lest scandall might
Creep backward, & blott Martyr, were a shame,
Though Shakespeare, Story, & Fox, legend write, etc.
(*Poems*, ed Grosart, p. 112.)

Of Falstaff's satellities Bardolph and Pistol, the former had already figured in *1 Henry IV.*, the latter makes his first appearance in the present play. Bardolph is still his master's trusty and bibulous henchman—still "honest Bardolph, whose zeal burns in his nose." True, Bardolph's honour has been impugned by commentators; it has been suggested that he dishonestly held back a portion of the sums he received from Bullcalf and Mouldy (Act III. Sc ii.). Happily, it has been possible to show that the charge is groundless; in this particular Bardolph's honour is unstained (see note to III. ii. 217). Pistol, a counterfeit captain, of disreputable life and antecedents, drunken, foul-mouthed, is yet an amusing rascal. He is a veritable live-wire, vivacious, voluble, with an apparently inexhaustible command of play-ends and theatrical rant, how acquired one can but speculate. His smattering of Spanish and his familiarity with Spanish military terms and with plays of the type of *The Spanish Tragedy*, are all perhaps part and parcel of the sham soldier's military pose, intended to suggest long service in the Spanish wars, or they may point to the possibility that Pistol may have had a Spanish prototype. It has, indeed, been suggested that the character was modelled upon Guzman de Alfarache, the hero of Mateo Aleman's picaresque romance *Vida y hechos del Picaro Guzman de Alfarache*. Pistol has, however, little in common with Guzman, save roguery and a smattering of learning. Aleman's romance was published in Madrid in 1599; an English translation by Don Diego Puede-ser [*i.e.* James Mabbe] appeared in 1623, with the title *The Rogue; or, The Life of Guzman de Alfarache*.

Pistol and Doll Tearsheet are representatives of types in

the underworld of the London of Shakespeare's day. Both types were frequently represented on the Elizabethan stage; their admission to the present play is a significant indication of the descent of comedy in the tavern scenes of *2 Henry IV* to the level of contemporary dramatic realism,—a descent which was an inevitable incident in the development of the poet's larger dramatic design.

Of the Prince's associates, Poins and Peto, the former shows to little advantage in *2 Henry IV*, and the latter's rôle is confined to a single speech. Both now go out of the story and pass into oblivion. The Prince himself, in the scenes in which he appears in company with Poins, makes upon us the impression of rapidly ripening manhood. He has sown his wild oats and outgrown youthful folly. In his conversations with Poins there is detachment, and an unaccustomed note of gravity that bewilders and disconcerts that volatile and rattle-brained young man. The ties of friendship that bound the Prince to Poins have been loosened, if they have not yet been sundered. The Prince rises to the full height of the nobler self that he had purposed in the scene in which he pleads so wisely with his father in his own defence against the charge of unfilial conduct. That the lines of his defence are politic is no impeachment to the sincerity of a son of Bolingbroke. The dying king is a pathetic figure. He is suffering in body, and his spirit is oppressed by sorrows. He doubts the loyalty of his eldest son, whose good qualities he has yet noted with an observant and loving eye. He is concerned for the welfare of his kingdom, and tortured with apprehension lest his life-work may be undone and its fruits lost by the wastrel who is about to succeed to the throne. Dignified by the sense of approaching death, he reviews with composure and clear self-knowledge, and with a not ignoble humility, the events of his life. He is conscious of the alloy of self-seeking and unscrupulousness in his own past conduct, and is yet upheld by the conviction that he had been an instrument in the hands of a higher power, and that in maintaining his own cause he had maintained the cause of the country, to whose honour and welfare his last thoughts are dedicated. The King's last speech is the true climax of the play of *Henry the Fourth*; with the Fifth Act the play of *Henry V.* virtually begins.

xxxiv KING HENRY THE FOURTH

PASSAGES FROM *THE FAMOUS VICTORIES OF HENRY THE FIFTH*,
HOLINSHED'S *CHRONICLES*, STOW'S *CHRONICLES OF ENGLAND* AND *ANNALES OF ENGLAND*, UTILIZED BY SHAKESPEARE IN *THE SECOND PART OF HENRY THE FOURTH*.

FROM *THE FAMOUS VICTORIES OF HENRY THE FIFTH*

(I) *The Recruiting Scene.*

Enter a Captaine, IOHN COBLER and his wife.

Cap. Come, come, there's no remedie.

Thou must néeds serue the King

John Good maister Captaine let me go,

I am not able to go so farre

Wife. I pray you good maister Captaine,

Be good to my husband

Cap. Why I am sure he is not too good to serue y^e king ?

John. Alasse no but a great deale too bad,

Therefore I pray you let me go.

Cap. No, no, thou shalt go

John. Oh sir, I haue a great many shooes at home to
Cobble

Wife I pray you let him go home againe.

Cap Tush, I care not, thou shalt go.

John. Oh wife, and you had been a louing wife to e,

This had not bene, for I haue said many times

That I would go away, and now I must go

Against my will

[*He weepeth*]

(II) *The Crown Scene*

Enter the KING with his LORDS

Hen. IV. Come my Lofds, I see it bootes me not to take
any phisick, for all the Phisitians in the world cannot
cure me, no not one. But good my Lords, remem-
ber my last wil and Testament concerning my sonne,
for truly my Lordes, I doo not thinke but he wil
proue as valiant and victorious a King, as euer
raigned in England.

Both Let heauen and earth be witnesse betwéene us, if
we accomplissh not thy wil to the vttermost.

Hen. IV. I giue you ost vnfaigned thanks, good my lords,
 Draw the Curtaines and depart my chamber a while.
 And cause some Musicke to rocke me a sleepe.
[He sleepeth. Exeunt Lords.]

Enter the PRINCE.

Hen. V. Ah Harry, thrice vnhappie that hath neglect so long from visiting of thy sicke father, I wil goe, nay but why doo I not go to the Chamber of my sick father, to comfort the melancholy soule of his bodie, his soule said I, here is his bodie indéed, but his soule is, whereas it néeds no bodie. Now thrice accursed Harry, that hath offended thy father so much, and could not I craue pardon for all. Oh my dying father, curst be the day wherin I was borne, and accursed be the houre wherin I was begotten, but what shal I do? if wéeeping teares which co e too late, may suffice the negligence neglected to some, I wil wéepe day and night vntil the fountaine be drie with wéeeping.

[Exit.]

Enter LORD OF EXETER and OXFORD.

Exe. Come easily my Lord, for waking of the King.

Hen. IV. Now y Lords

Oxf. How doth your Grace féele your selfe

Hen. IV. Somewhat better after my sleepe,

But good my Lords take off my Crowne,

Remoue my chaire a litle backe, and set me right

Ambo. And please your grace, the crown is takē away.

Hen. IV. The Crowne taken away,

Good my lord of Oxford, go sée who hath done this déed :

No doubt tis some vilde traitor that hath done it,

To depriue my sonne, they that would do it now,

Would séeke to scrape and scrawle for it after my death.

Enter LORD OF OXFORD with the PRINCE.

Oxf. Here and please your Grace,

Is my Lord the yong Prince with the Crowne.

xxxvi KING HENRY THE FOURTH

Hen. IV. Why how now my sonne?

I had thought the last time I had you in schooling,
I had giuen you a lesson for all,
And do you now begin againe?
Why tel me my sonne,
Doeſt thou thinke the time ſo long,
That thou wouldeſt haue it before the
Breath be out of my mouth?

Hen. V. Moſt ſoueraign Lord and welbeloued father,
I came into your Chamber to comfort the melancholy
Soule of your bodie, and finding you at that time
Paſt all recouery, and dead to my thinking,
God is my witneſſe . and what ſhould I doo,
But with wéeeping tears lament y^e death of you my
father,

And after that, ſéeing the Crowne, I tooke it:
And tel me my father, who ight better take it
then I,

After your death? but ſéeing you liue,
I moſt humbly render it into your Maieſties hands,
And the happieſt man aliuē, that my father liue,
And liue my Lord and Father, for euer.

Hen. IV. Stand vp my ſonne,
Thine anſwere hath ſounded wel in mine eares,
For I muſt néed confeſſe that I was in a very ſound
ſléep,

And altogether vnmindful of thy comming .
But come neare my ſonne,
And let me put thee in poſſeſſion whiſt I liue,
That none depriue thee of it after my death.

Hen. V. Well may I take it at your maieſties hands,
But it ſhal neuer touch my head, ſo long as my
father liues [He taketh the Crowne]

Hen. IV. God giue thee ioy my ſonne,
God bleſſe thee, and make thee his ſeruant,
And ſend thee a prosperous raigne
For God knowes my ſonne, how hardly I came by it,
And how hardly I haue maintained it

Hen. V. Howſoeuer you came by it, I know not,
And now I haue it from you, and from you I wil
kéepe it .
And he that ſéekeſ to take the Crowne from my head,

Let hi looke that his armour be thicker then mine,
 Or I will pearce him to the heart,
 Were it harder than brasse or bollion.

Hen IV. Nobly spoken, and like a King.
 Now trust me my Lords, I feare not but my sonne
 Will be as warlike and victorious a Prince,
 As euer rained in England.

L. Ambo. His former life shewes no lesse.

Hen IV. Wel my lords I know not whether it be for
 sléepe,
 Or drawing neare of drowsie summer of death,
 But I am verie much giuen to sléepe,
 Therefore good my Lords and my sonne,
 Draw the curtaines, depart my chamber,
 And cause some musicke to rocke me a sléepe.

[*Exeunt omnes. The King dieth.*]

(III) *King Henry the Fifth banishes his misleaders.*

Enter KNIGHTS raunging

Tom Gogs wounds, the King is dead.

Iock. Dead, then gogs blood, we shall be all kings

Ned Gogs wounds, I shall be Lord chiefe Iustice
 Of England.

Tom. Why how, are you broken out of prison ?

Ned Gogs wounds, how the villaine stinkes.

Iock. Why what wil become of thée now ?

Fye vpon him, how the rascall stinkes.

Theefe. Marry I wil go and serue my maister againe

Tom. Gogs blood, doost think that he wil haue any such
 Scab'd knaue as thou art ? what man he is a king now

Ned. Hold thée, heres a couple of Angels for thée,
 And get thée gone, for the King wil not be long
 Before he come this way :

And hereafter I wil tel the king of thée [Exit Theefe.

Iock Oh how it did me good, to see the king
 When he was crowned :

Me thought his seate was like the figure of heauen,
 And his person like vnto a God.

Ned. But who would haue thought,
 That the king would haue change his countenance
 so ?

xxxviii KING HENRY THE FOURTH

Iock. Did you not see with what grace
 He sent his embassage into France? to tell the French
 king
 That Harry of England hath sent for the Crowne,
 And Harry of England will have it.

Tom But twas a little to take the people beleue,
 That he was sorry for his fathers death.

[*The Trumpet sounds*]

Ned. Gogs wounds, the king comes,
 Let all stand aside.

Enter the KING with the ARCHBISHOP, and the LORD OF OXFORD

Iock. How do you my Lord?

Ned. How now Harry?
 Tut my Lord, put away these dumps,
 You are a king, and all the realm is yours:
 What man, do you not remember the old sayings,
 You know I must be Lord chiefe Iustice of England,
 Trust me my lord, me thinks you are very much
 changed,
 And tis but with a little sorrowing, to make folks
 beleue
 The death of your father grieues you,
 And tis nothing so.

Hen. V. I prethee Ned, mend thy manners,
 And be more modester in thy tearmes,
 For my vnfeined grieffe is not to be ruled by thy
 flattering
 And dissembling talke, thou saist I am changed,
 So I am indeed, and so must thou be, and that
 quickly,
 Or else I must cause thee to be chaunged.

Iock Gogs wounds, how like you this?
 Sownds tis not so sweete as Musicke.

To . I trust we haue not offended your grace no way.

Hen. V. Ah Tom, your former life grieues me,
 And makes me to abandō & abolish your company
 for euer,
 And therefore not vpo pain of death to approach my
 presence

By ten miles space, then if I heare wel of you,
 It may be I wil do somewhat for you,
 Otherwise looke for no more fauour at my hands,
 Then at any other mans · And therefore be gone,
 We haue no other matters to talke on.

[*Exeunt Knights.*]

Now my good Lord Archbishop of Canterbury?
 What say you to our Embassage into France?

FROM HOLINSHED'S *CHRONICLES*.

(I) *An Army is raised to meet Northumberland.*

"The earle of Northumberland was now marching forward with great power, which he had got thither, either to aid his sonne and brother (as was thought) or at the least towards the king, to procure a peace, but the earle of Westmerland, and sir Robert Waterton, knight, had got an armie on foot, and meant to meet him. The earle of Northumberland, taking neither of them to be his freend, turned suddenlie backe, and withdrew himselfe into Warkewoorth castell."

(II) *The French send aid to Glendouer.*

" . . . the French king had appointed one of the marshals of France, called Montmerancie, and the master of his cross-bowes, with twelue thousand men, to saile into Wales to aid Owen Glendouer. They tooke shipping at Brest, and, hauing the wind prosperous, landed at Milford hauen, with an hundred and fourtie ships, as *Thomas Walsingham* saith, though *Enguerant de Monstrellet* maketh mention but of an hundred and twentie . . . they departed towards the towne of Denbigh, where they found Owen Glendouer abiding for their comming, with ten thousand of his Welshmen. Here were the Frenchmen ioifullie receiued of the Welsh rebels, and so, when all things were prepared, they passed by Glanŏrganshire towards Worcester, and there burnt the suburbs, but, hearing of the kings approach, they suddenlie returned towards Wales."

(III) *Flight of Northumberland into Scotland*

"[Northumberland] hearing that his counsell was bewraied, and his confederats brought to confusion, through too much hast of the archbishop of Yorke, with three hūdred horsse

got him to Berwike The king comming forward quickelie, wan the castell of Warkewoorth Wherevpon the earle of Northumberland, not thinking himselfe in suertie at Berwike, fled with the lord Berdolf into Scotland, where they were receued of Sir Dauid Fleming."

(IV) *Death of Glendower*

"The Welsh rebell Owen Glendouer made an end of his wretched life in this tenth yeare [1408-9] of king Henrie his reigne, being driuen now in his latter time (as we find recorded) to such miserie, that, in manner despairing of all comfort, he fled into desert places and solitarie caues, where, being destitute of all releefe and succour, dreading to shew his face to anie creature, and finallie lacking meat to susteine nature, for meere hunger and lacke of food, [he] miserablie pined awaie and died."

(V) *Conspiracy of Northumberland, the Archbishop of York and others.*

"But at the same time, to his further disquieting, there was a conspiracie put in practise against him at home by the earle of Northumberland, who had conspired with Richard Scroope, archbishop of Yorke, Thomas Mowbraie, earle marshall, sonne to Thomas duke of Norfolke, (who for the quarrell betwixt him and king Henrie had beene banished, as ye haue heard,) the lords Hastings, Fauconbridge, Berdolf, and diuerse others. It was appointed that they should meet altogether with their whole power, vpon Yorkeswold, at a daie assigned, and that the earle of Northumberland should be cheefteine, promising to bring with him a great number of Scots The archbishop, accompanied with the earle marshall, deuised certeine articles of such matters, as it was supposed that not onelie the commonaltie of the Realme, but also the nobilitie found themselues greeued with: which articles they shewed first vnto such of their adherents as were neere about them, & after sent them abroad to their freends further off; assuring them that, for redresse of such oppressions, they would shed the *last* drop of blood in their bodies, if need were.

"The archbishop, not meaning to staie after he saw himselfe accompanied with a great number of men, that came flocking to Yorke to take his part in this quarrell, forthwith discouered

his enterprise, causing the articles aforesaid to be set vp in the publike streets of the cite of Yorke, and vpon the gates of the monasteries, that ech man might vnderstand the cause that mooued him to rise in armes against the king · the reforming whereof did not yet apperteine vnto him Herevpon, knights, esquiers, gentlemen, yeomen, and other of the commons, as well of the cite townes and countries about, being allured either for desire of change, or else for desire to see a reformation in such things as were mentioned in the articles, assembled together in great numbers, and the archbishop, comming forth amongst them clad in armor, incouraged, exhorted, and (by all meanes he could) pricked them forth to take the enterprise in hand, and manfullie to continue in their begun purpose; promising forgiuenesse of sinnes to all them, whose hap it was to die in the quarrell · and thus not onelie all the citizens of Yorke, but all other in the countries about, that were able to beare weapon, came to the archbishop, and the earle marshall In deed, the respect that men had to the archbishop caused them to like the better of the cause, since the grautie of his age, his integritie of life, and incomparable learning, with the reuerend aspect of his amiable personage, mooued all men to haue him in no small estimation.

“The king, aduertised of these matters, meaning to preuent them, left his iournie into Wales, and marched with all speed towards the north parts. Also Rafe Neuill, earle of Westmerland, that was not farre off, together with the lord Iohn of Lancaster the kings sonne, being informed of this rebellious attempt, assembled together such power as they might make, and, together with those which were appointed to attend on the said lord Iohn to defend the borders against the Scots, (as the lord Henrie Fitzhugh, the lord Rafe Eeuers, the lord Robert Umfreuill, & others,) made forward against the rebels, and, comming into a plaine within the Forrest of Galtree, caused their standards to be pitched downe in like sort as the archbishop had pitched his, ouer against them, being farre stronger in number of people than the other; for (as some write) there were of the rebels at the least twentie thousand men

“When the earle of Westmerland perceiued the force of the aduersaries, and that they laie still and attempted not to come forward vpon him, he subtile deused how to quail their purpose; and foorthwith dispatched messengers vnto the archbishop to vnderstand the cause as it were of that great

assemblie, and for what cause (contrarie to the kings peace) they came so in a[r]mour. The archbishop answered, that he tooke nothing in hand *against* the kings *peace* (cf. IV. ii. 29), but that whatsoeuer he did, tended rather to aduance the peace and quiet of the common-wealth, than otherwise; and where he and his companie were in armes, it was for feare of the king, to whom he could haue no free accesse, by reason of such a multitude of flatterers as were about him, and therefore he mainteined that his purpose to be good & profitable, as well for the king himselfe, as for the realme, if men were willing to vnderstand a truth: & herewith he shewed foorth a scroll, in which the articles were written wherof before ye haue heard.

“The messengers, returning to the earle of Westmerland, shewed him what they had heard & brought from the archbishop. When he had read the articles, he shewed in word and countenance outwardly that he *liked* (cf. IV. ii. 54) of the archbishops holie and vertuous intent and purpose; promising that he and his would prosecute the same in assisting the archbishop, who, reioising hereat, gaue credit to the earle, and persuaded the earle marshall (against his will as it were) to go with him to a place appointed for them to commune together. Here, when they were met with like number on either part, the articles were read ouer, and, without anie more adoo, the earle of Westmerland and those that were with him agreed to doo their best, to see that a reformation might be had, according to the same

“The earle of Westmerland, vsing more policie than the rest: ‘Well’ (said he) ‘then our trauell is come to the wished end; and where our people haue beene long in armour, let them depart home to their woonted trades and occupations: in the meane time *let vs drinke together* (cf. IV. ii. 63), in signe of agreement, that the people on both sides maie see it, and know that it is true, that we be light at a point’ They had no sooner shaken hands together, but that a knight was sent streight waies from the archbishop, to bring word to the people that there was peace concluded; commanding ech man to laie aside his armes, and to resort home to their houses. The people, beholding such tokens of peace, as shaking of hands, and drinking together of the lords in louing manner, they being alreadie wearied with the vnaccustomed trauell of warre, brake vp their field and returned homewards; but, in the meane time, whilst the people of the archbishops side

withdrew awaie, the number of the contrarie part increased, according to order giuen by the earle of Westmerland; and yet the archbishop perceiued not that he was deceiued, vntill the earle of Westmerland arrested both him and the earle arshall, with diuerse other. Thus saith *Walsingham*."

(VI) *Another Account*

"But other write somewhat otherwise of this attter; affirming that the earle of West erland, in deed, and the lord Rafe Eeuers, procured the archbishop and the earle marshall, to come to a communication with them, vpon a ground *rust* in the midwaie betwixt both the *armies* (cf. IV. ii. 226), where the earle of Westmerland in talke declared to them how perilous an enterprise they had taken in hand, so to raise the people, and to mooue warre against the king, aduising them therefore to submit themselues without further delaie vnto the kings mercie, and his sonne the lord Iohn, who was present there in the field with banners spred, redie to trie the matter by dint of sword, if they refused this counsell and therefore he willed them to remember themselues well; & if they would not yeeld and craue the kings pardon, he bad the doo their best to defend themselues.

"Herevpon as well the archbishop as the earle marshall submitted themselues vnto the king, and to his sonne the lord Iohn that was there present, and returned not to their armie Wherevpon their troops scaled and fled their waies; but, being pursued, manie were taken, manie slaine, and manie spoiled of that that they had about them, & so permitted to go their waies. Howsoever the matter was handled, true it is that the archbishop, and the earle arshall were brought to Pomfret to the king, who in this meane while was aduanced thither with his power; and from thence he went to Yorke, whither the prisoners were also brought, and there beheaded the morrow after Whitsundaie [June 8, 1405], in a place without the citie: that is to vnderstand, the archbishop himselve, the earle marshall, sir Iohn Lampleie, and sir William Plumpton. Unto all which persons, though indemnitie were promised, yet was the same to none of them at anie hand performed."

(VII) *Sir John Coleville of the Dale.*

"At his [Henry's] coming to Durham, the lord Hastings, the lord Fauconbridge, sir Iohn Colleuill of the Dale, and sir

John Griffith, being conuicted of the conspiracie, were there beheaded."

(VIII) *Sickness of King Henry the Fourth.*

"He [Henry] held his Christmas this yeare at Eltham, being sore vexed with sicknesse, so that it was thought sometime, that he had beene dead: notwithstanding it pleased God that he somewhat recoured his strength againe, and so passed that Christmasse with as much ioy as he might "

(IX) *Defeat and Death of Northumberland.*

"The earle of Northumberland, and the lord Bardolfe, after they had beene in Wales, in France, and Flanders, to purchase aid against king Henrie, were returned backe into Scotland, and had remained there now for the space of a whole yeare and, as their euill fortune would, whilest the king held a councell of the nobilitie at London, the said earle of Northumberland and lord Bardolfe, in a dismall houre, *with a great power of Scots* (cf. IV iv. 98) returned into England; recouering diuerse of the earls castels and seigniories, for the people in great numbers resorted vnto them. Heerevpon, incouraged with hope of good successe, they entred into Yorke-shire, & there began to destroe the countrie. At their coming to Threske, they published a proclamation, signifieng that they were come in comfort of the English nation, as to releue the common-wealth; willing all such as loued the libertie of their countrie, to repaire vnto them, with their armor on their backes, and in defensible wise to assist them.

"The king, aduertised hereof, caused a great armie to be assembled, and came forward with the same towards his enimies; but, yer the king came to Notingham, sir Thomas, or (as other copies haue) Rafe Rokesbie, shirffe of Yorkeshire, assembled the forces of the countrie to resist the earle and his power, comming to Grimbaut brigs, beside Knaresborough, there to stop them the passage; but they, returning aside, got to Weatherbie, and so to Tadcaster, and finallie came forward vnto Bramham more, neere to Haizelwood, where they chose their ground meet to fight vpon. The shirffe was as readie to giue battell as the earle to receiue it, and so, with a standard of S. George spread, set fiercelie vpon the earle, who, vnder a standard of his owne armes, incountred his aduersaries with great anhood. There was a sore encounter and

cruell conflict betwixt the parties, but in the end the victorie fell to the shiriffe. The lord Bardolfe was taken, but sore wounded, so that he shortlie after died of the hurts. As for the earle of Northumberland, he was slaine outright . . . This battell was fought the nineteenth day of Februarie [1408]."

(X) *Portents preceding the death of King Henry the Fourth.*

"In this yeare [1411] and vpon the twelfth day of October, were three floods in the Thames, the one following vpon the other, & *no ebbing betweene*) (cf. IV. iv. 125). which thing no man then liuing could remember the like to be seene."

(XI) *Prince Henry and the Crown*

"During this his [Henry IV's] last sicknesse, he caused his crowne (as some write) to be set on a pillow¹ at his beds head, and suddenlie his pangs so sore troubled him, that he laie as though all his vitall spirits had beene from him departed. Such as were about him, thinking verelie that he had beene departed, couered his face with a linnen cloth

"The prince, his sonne, being hereof aduertised, entered into the chamber, tooke awaie the crowne, and departed. The father, being suddenlie reuiued out of that trance, quicklie perceiued the lacke of his crowne, and, hauing knowledge that the prince his sonne had taken it awaie, caused him to come before his presence, requiring of him what he meant so to misuse himselfe. The prince, with a good audacitie, answered. 'Sir, to mine and all mens iudgements you seemed dead in this world, wherefore I, as your next heire apparant, tooke that as mine owne, and not as yours.' 'Well, faire sonne,' (said the king with a great sigh), 'what right I had to it, God knoweth.' 'Well' (said the prince), 'if you ~~die~~ king, I will haue the garland, and trust to keepe it with the sword against all mine enemies, as you have done.' Then said the king, 'I commit all to God, and remember you to doo well.' With that he turned himselfe in his bed, and shortlie after departed to God in a chamber of the abbats of Westminster called

¹ Boswell-Stone cites Monstrelet's *Chroniques* "comme il est accoutumé de faire au pays," the crown was placed "sur une couche assez près de lui" [Henry].

Ierusalem, the twentieth daie of March, in the yeare 1413, and in the yeare of his age 46 when he had reigned thirteene yeares, fiue moneths, and od daies, in great perplexitie and little pleasure."

(XII) *King Henry the Fourth's preparations for a Crusade.*

"In this fourteenth and last yeare of king Henries reigne, a councell was holden in the white friers in London, at the which, among other things, order was taken for ships and gallies to be builded and made readie, and all other things necessarie to be prouided for a voiage which he meant to make into the holie land, there to recouer the citie of Ierusalem from the Infidels . . . The morrow after Candlemas daie began a parlement, which he had called at London, but he departed this life before the same parlement was ended: for now that his prouisions were readie, and that he was furnished with sufficient treasure, soldiers, capteins, vittels, munitions, tall ships, strong gallies, and all things necessarie for such a roiall iournie as he pretended to take into the holie land, he was eftsoones taken with a sore sicknesse, which was not a leprosie, stricken by the hand of God (saith maister Hall) as foolish friers imagined, but a verie apoplexie, of the which he languished till his appointed houre, and had none other greefe nor maladie"

(XIII) *Death of King Henry the Fourth in the Jerusalem Chamber, Westminster.*

"We find, that he was taken with his last sicknesse, while he was making his praiers at saint Edwards shrine, there as it were to take his leaue, and so to proceed foorth on his iournie he was so suddenlie and greeuouslie taken, that such as were about him, feared les he would haue died presentlie, wherfore to releue hi (if it were possible) they bare him into a chamber that was next at hand, belonging to the abbat of Westminster, where they laid him on a pallet before the fire, and vsed all remedies to reuiue him. At length, he recouered his speech, and, vnderstanding and perceuing himselfe in a strange place which he knew not, he willed to know if the chamber had anie particular name; wherevnto answer was made, that it was called Ierusalem. Then said the king: 'Lauds be giuen to the father of heauen, for now I know that

I shall die heere in this chamber ; according to the prophesie of me declared, that I should depart this life in Ierusalem.' ”

(XIV) *King Henry the Fifth and the Lord Chief Justice.*

“ . in their places he chose men of grauitie, wit, and high policie, by whose wise counsell he might at all times rule to his honour and dignitie , calling to mind how once, to hie offense of the king his father, he had with his fist striken the cheefe iustice for sending one of his minions (vpon desert) to prison . when the iustice stoutlie commanded himselfe also streict to ward, & he (then prince) obeied ”

(XV) *King Henry the Fifth Summons a Parliament*

“ Immediatlie after Easter he called a parlement, in^h which diuerse good statutes, and wholesome ordinances, for the preseruacion and aduancement of the commonwealth were deuised and established ”

(XVI) *Coronation of King Henry the Fifth*

“ He was crowned the ninth of Aprill, being Passion sundaie, which was a sore, ruggie, and tempestuous day, with wind, snow, and sleet , that men greatlie maruelled thereat, making diuerse interpretations what the sa e might signifie. But this king euen at first appointing with himselfe, to shew that in his persone princelie honors should change publike manners, he determined to put on him the shape of a new man. For whereas aforetime he had made himselfe a companion vnto misrulie mates of dissolute order and life, he now banished them all from his presence (but not vnrewarded, or else vnpreferred) , inhibiting them vpon a great paine, not once to approch, lodge, or sojourne within *ten miles* (cf. v. v. 66) of his court or presence, . . . ”

(XVII) *Character of King Henry the Fourth.*

“ This king was of a meane stature, well proportioned, and formallie compact ; quicke and liuelie, and of a stout courage In his latter daies he shewed himselfe so gentle, that he gat more loue amongst the nobles and people of this realme, than he had purchased malice and euill will in the beginning

“ But yet to speake a truth, by his proceedings, after, he

had attained to the crowne, what with such taxes, tallages, subsidies, and exactions as he was constreined to charge the people with, and what by punishing such as, mooued with disdeine to see him vsurpe the crowne (contrarie to the oth taken at his entring into this land, vpon his returne from exile), did at sundrie times rebell against him; he wan himselfe more hatred, than in all his life time (if it had beene longer by manie yeares than it was) had beene possible for him to haue weeded out & remooued."

FROM JOHN STOW'S *CHRONICLES OF ENGLAND*.

King Henry the Fourth's Last Counsels to Prince Henry

"After this (in 1412) . . . the king gaue to his sonne the Prince, diuerse notable doctrines, & insinements, among which eruditions, one is this: the King lying grieuously diseased, called before him the Prince his sonne, & sayd vnto him . My sonne, I feare me sore after my departure from this life, some discord shall grow & arise betweene thee and thy brother Thomas Duke of *Clarence*, whereby the realme may be brought to destruction and miserie, for I knowe you both to be of greate stomacke and courage Wherefore I feare that he through his high mynde wyll make some enterprise against thee, intending to vsurpe vpon thee, whiche I knowe thy stomacke maye not abyde easily. . . To these wordes of the Kyng the Prince aunswared thus. Right redoubted Lorde and Father to the pleasure of God your grace shall long continue with vs, and rule vs both: but if God haue so prouided that euer I shall succede you in thys Realme, I shall honour and loue my brethren aboue all menne, as long as they be to me true, faythfull and obediente, as to theyr soueraigne Lord. . .

"The King hearing thys aunswere, was therewith maruellously reioycēd in hys mynde."

FROM JOHN STOW'S *ANNALES OF ENGLAND*.

Prince Henry and the Chief-Justice

"The renowned prince king Henry the fift, during the life of his father, was noted to be fierce, & of wanton courage It hapned that one of his seruants, whom he fauored, was for

felony by him committed, arraigned at the kings bench, whereof the prince being aduertised, and incensed by light persons about him, in furious rage came hastily to the bar, where his seruant stood as prisoner, and commanded him to be vngued and set at libertie, whereat all men were abashed, reserued the Chiefe Iustice, who humbly exhorted the prince to be ordered according to the ancient laws of the realme, or if he would haue him saued from the rigor of the lawes, that he should obtaine if he might of the king his father, his gracious pardon, whereby no law or iustice should be derogate With the which answere the prince nothing appeased, but rather more inflamed, indeuoured himselfe to take away his seruant The Judge, considering the perillous example and inconueniencie that might thereby ensue, with a valiant spirit & courage, commanded the prince vpon his allegiance to leaue the prisoner, and to depart his way with which commandement, the prince being set all in a fury, all chafed, and in a terrible maner came vp to the place of iudgement, men thinking that he would haue slaine the Judge, or haue done to him some do age, but the Judge sitting still, without ouing, declaring the aiestie of the kings place of iudgement, and with an assured bold countenance, had to the prince these words following Sir, re member your selfe, I keep here the place of the king your soueraigne lord and father, to whom you owe double obeisance, wherefore eftsoones in his name I charge you desist off your wilfulnes and vnlawful enterprise, & from hencefoorth giue good example to those which hereafter shall be your proper subiects and now for your contempt and disobedience, go you to the prison of the kings bench, whereunto I commit you, and remain you there prisoner vntil the pleasure of the king your father be further known. With which words being abashed, and also wondering at the mar ellous grautie of that worshipfull Justice, the prince layeng his weapon apart, doing reuerence, departed, and went to the kings bench as he was commanded Whereat his seruants disdainig, came & shewed to the king all the whole affaire. Whereat he a while studieng, after, as a an all rauished with gladnes, holding his hands and eies towards heauen, abraid with a lowde voice O erci-full God! how much am I bound to thy infinit goodnes, especially for that thou hast giuen me a Judge, who feareth not to inister iustice, and also a sonne, who can suffer semblably and obey iustice."

1 KING HENRY THE FOURTH

This passage, which was taken almost *verbatim* from Sir Thomas Elyot's *Gouernour* (1531), adds some graphic touches to Holinshed's account of the insult offered by the Prince of Wales to the Chief-Justice and of the impartial justice with which the latter committed the Prince to prison. It contains, moreover, the speech of King Henry IV, quoted by his successor in the present play, commending alike the fearlessness of the Judge and the dutiful submission of the heir to the throne. Elyot is the earliest known authority for the story of Prince Henry's rudeness to the Chief-Justice, which is, however, probably apocryphal. The incident of the blow first appeared in Robert Redman's *Vita Henrica V*, written between 1536 and 1544, where the Prince is said to have been punished by banishment from the Court, and by being superseded in the Council by the Duke of Clarence (see *1 Henry IV.* III. II. 32, 33).

It remains to be said that it has been shown by Mr. F. Solly-Flood that there is no record in the Rotuli coram Rege and the Controlment rolls—which are perfect throughout the reign of Henry IV.—of Prince Henry's commitment for any offence. The story may have originated, Mr. Solly-Flood suggests, with an incident in the reign of Edward I., when the first Prince of Wales committed a similar offence to that with which Prince Henry is charged by Elyot, and was given a punishment resembling that, which, according to Redman, Prince Henry suffered for striking the Chief-Justice.

DURATION OF ACTION

Mr P. A. Daniel, in the *Transactions of the New Shakespeare Society*, 1877-79, summarized the results of an investigation into the duration of the action of the play as follows.—

Time-Analysis.

- | | | | | |
|---------------|-------------|--------------------|--|--|
| <i>Day 1</i> | Act I. i | Warkworth | Lord Bardolph with Northumberland | <i>Interval:</i> time for Lord Bardolph to join the Archbishop at York |
| <i>Day 1a</i> | Act I. ii | Falstaff in London | | |
| <i>Day 2</i> | Act I. iii. | York. | Lord Bardolph with the Archbishop and confederates | While this scene takes place at York we may suppose that in Act II. iii. Northumberland resolves for Scot- |

- land. *Interval*: including the Falstaffian Days 1a and 2a, during which the King arrives in London.
- Day 2a.* Act II. i. Falstaff's arrest. The King and Prince Hal arrive from Wales. Act II. ii. Prince Hal and Poin Act II. iv. Supper at the Boar's Head.
- Day 3.* Act III. i. Westminster. The King receives uncertain news of the rebellion. This scene must be the morrow of Day 2a *Interval*: Falstaff's journey into Gloucestershire.
- Day 4.* Act III. ii. Falstaff takes up recruits. *Interval*: Falstaff's journey into Yorkshire to join the army of Prince John.
- Day 5.* Act IV. i to iii Yorkshire. Suppression of the rebellion. *Interval*. Westmoreland, followed by Prince John, returns to London. Falstaff travels into Gloucestershire
- Day 6.* Act IV. iv. and v. Westminster Westmoreland and Prince John arrive at the Court Mortal sickness of the King.
- Day 3a.* Act V. i. Falstaff arrives at Justice Shallow's Act V. iii. Justice Shallow's. Pistol arrives with news of the King's death.
- Day 7.* Act V. ii. Westminster. Immediately after the King's death; the morrow, I take it, of Day 6 *Interval*: Funeral of the late King; preparations for the coronation of the new. Within this interval must be supposed Falstaff's arrival at Justice Shallow's, Pistol's journey from London with news of the King's death, and the return of Falstaff and company to London
- Day .* Act V. iv Mrs. Quickly and Doll Tearsheet in custody.
- Day 9.* Act V. v London. Arrival of Falstaff and company Coronation of Henry V.

The time of the play is therefore nine days represented on the stage, with extra Falstaffian days, and intervals. A couple of months would be, in Mr. Daniel's opinion, a liberal estimate of the total *dramatic* time, including intervals.

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THE SECOND PART OF
KING HENRY THE FOURTH

DRAMATIS PERSONÆ

RUMOUR, *the Presenter.*

KING HENRY *the Fourth*

HENRY, PRINCE OF WALES, *afterwards King Henry V,*

THOMAS, DUKE OF CLARENCE,

PRINCE JOHN OF LANCASTER,

PRINCE HUMPHREY OF GLOUCESTER,

EARL OF WARWICK.

EARL OF WESTMORELAND

EARL OF SURREY.

GOWER.

HARCOURT.

BLUNT.

Lord Chief Justice of the King's Bench.

A Servant of the Chief Justice.

EARL OF NORTHUMBERLAND

SCROOP, *Archbishop of York.*

LORD MOWBRAY

LORD HASTINGS

LORD BARDOLPH

SIR JOHN COLVILLE

TRAVERS *and* MORTON, *retainers of Northumberland.*

SIR JOHN FALSTAFF

His Page.

BARDOLPH.

PISTOL

POINS.

PETO.

SHALLOW, } *country justices*

SILENCE, }

DAVY, *Servant to Shallow*

MOULDY, SHADOW, WART, FEEBLE, *and* BULLCalf, *recruits.*

FANG *and* SNARE, *sheriff's officers.*

LADY NORTHUMBERLAND

LADY PERCY.

MISTRESS QUICKLY, *hostess of a tavern in Eastcheap.*

DOLL TEARSHEET

*Lords and Attendants, Porter, Drawers, Beadles, Grooms, etc. A
Dancer, speaker of the epilogue.*

SCENE *England*

THE SECOND PART OF KING HENRY THE FOURTH

INDUCTION

Warkworth Before the castle

Enter RUMOUR painted full of tongues

Rum. Open your ears ; for which of you will stop
The vent of hearing when loud Rumour speaks ?
I, from the orient to the drooping west,
Making the wind my post-horse, still unfold

Induction] Pope, *Actus Primus Scæna Prima Induction*. Ff Acts and Scenes not marked in Q. Warkworth . . . castle.] Capell. Enter . . . tongues] Enter Rumour Ff. 1 Rum.] om. Q, Ff.

Induction] Introductory matter, usually a monologue or detached scene introducing the subject-matter or opening of the action of a play.

Warkworth . . . castle] See lines 35-37 *post*, and *1 Henry IV* II III.

1 *Rumour*] This allegorical personage had been already introduced upon the stage in John Philip's *Patient Grisell*, 1565-1568 (Malone Society Reprints), and in *Sir Clyomon and Sir Clamydes*. T. Campion, in the Masque written for the Earl of Somerset's marriage (1614), introduces Rumour "In a skin coat full of winged tongues, and over it an antic robe, on his head a cap like a tongue, with a large pair of wings in it."

1. *painted . . . tongues*] *sc.* in a garment thus symbolically adorned Holinshed, in a description of a Pageant exhibited at the court of Henry VIII, writes "Then entered a person called Report, apparelled in crimson satin, full of toongs or chronicles" (cited by T. Warton). Stephen Hawes,

in his *Pastime of Pleasure*, I xv, describes Fame as —

"A goodly lady, envyrnoned about
With tongues of fire."

And Dekker, *Entertainment to King James*, 15 March, 1603, presents Fame as "A woman in a watchet roabe, thickly set with open eyes and tongues, a payre of large golden winges at her backe, a trumpet in her hand . . . all these ensignes displaying but the property of her swiftnesse and aptnesse to disperse Rumoure" Cf. Bacon's *Essays*, *Of Fame*, Chaucer, *The House of Fame*, 298-301, and Virgil, *Æneid*, IV. 180-195, the ultimate source of the imagery in mediæval and later descriptions of Fame, Report or Rumour.

3 *orunt*] east, as in *Sonnets*, vii 1 *Drooping*, where day droops Cf. R. Herrick, *Hesperides*, 77 "the drooping west"—an echo of the text, and Milton, *Paradise Lost*, xi, 178 "till day droop" J. Donne (*The Good-Morrow*) writes of the "declining West"

The acts commenced on this ball of earth . 5
 Upon my tongues continual slanders ride,
 The which in every language I pronounce,
 Stuffing the ears of men with false reports
 I speak of peace, while covert enmity
 Under the smile of safety wounds the world : 10
 And who but Rumour, who but only I,
 Make fearful musters and prepared defence,
 Whiles the big year, swoln with some other grief,
 Is thought with child by the stern tyrant war,
 And no such matter? Rumour is a pipe 15
 Blown by surmises, jealousies, conjectures,
 And of so easy and so plain a stop
 That the blunt monster with uncounted heads,
 The still-discordant wavering multitude,
 Can play upon it But what need I thus 20
 My well-known body to anatomize
 Among my household? Why is Rumour here?
 I run before King Harry's victory;
 Who in a bloody field by Shrewsbury

6. *tongues*] *Tongue* Ff. 8 *men*] *them* Ff. 13 *Whiles*] *Whil'st* Ff.
 13 *grief*] *griefes* (or *griefs*) Ff 16 *surmises*] *Surmise* Ff 2-4 21. *anatom-*
ize] *anathomize* Q, *Anathomize* Ff 1-3.

5. *The . . . earth*] Probably a metaphor from the theatre. Cf. *The Return from Parnassus*, II. 1 —

"earth the loath'd stage
 Whereon we act this feigned
 personage"

13 *swoln . . . grief*] pregnant with some other cause of discomfort

14 *tyrant*] cruel monster, cf. *Much Ado*, I. i. 176.

15 *And no . . . matter*] whereas nothing of the kind is the case—an emphatic denial of the truth of the belief or surmise just recited. Jonson, *A Tale of a Tub*, IV. v, and Fletcher, *Monsieur Thomas*, IV. iv "he lay roaring out his leg was broken, And no such matter" Cf. *Sonnets*, lxxxvii. 14

16 *surmises*] suspicions, as frequently.

17. *of so . . . stop*] of such plain construction in respect to its "ventages," by "stopping" which the sound is regulated, that it is easy to play upon Cf. *Hamlet*, III. ii. 75, 76, 379-388.

18 *the . . . heads*] Cf. *Coriolanus*, IV. i. 1, 2, and II. iii. 18 "the many-headed multitude", Dekker, *The Guls Horn-booke* "The people is said to be a beast of many heads", *Revenge for Honour*, II. 1 "this same many-headed beast, the people" *Blunt*, dull-witted, as in *Two Gentlemen of Verona*, II. vi. 41.

19. *still . . . wavering*] Pope read *still-discordant-wavering* For the thought, cf. *Richard II.* II. ii. 128 "the wavering commons," and *I Henry VI.* IV. i. 138.

20. *what*] why. So in I. ii. 112 *post*
 21. *anatomize*] lay open to minute examination, describe minutely. Nashe, *Pierce Pennilesse* (McKerrow, I. 213) "In plays, all cozenages, all cunning drifts . . . are most lively anatomized"

24 *field . . . Shrewsbury*] Crag quotes a marginal comment in the British Museum copy of Fabyan's *Chronicle* "a batteyl fyeld nere Shrewsbury, foughtyn in a field caled

Hath beaten down young Hotspur and his troops, 25
 Quenching the flame of bold rebellion
 Even with the rebels' blood But what mean I
 To speak so true at first? my office is
 To noise abroad that Harry Monmouth fell
 Under the wrath of noble Hotspur's sword, 30
 And that the king before the Douglas' rage
 Stoop'd his anointed head as low as death
 This have I rumour'd through the peasant towns
 Between that royal field of Shrewsbury
 And this worm-eaten hold of ragged stone, 35
 Where Hotspur's father, old Northumberland,
 Lies crafty-sick the posts come tiring on,
 And not a man of them brings other news
 Than they have learn'd of me from Rumour's tongues
 They bring smooth comforts false, worse than true wrongs.
 [Exit 40

28 so true] of truth Ff 2-4. 33. peasant towns] peasant-Townes Ff 1, 2;
 peasant-Towns F 3, Peasant Towns F 4 34. that] Ff 35. worm-eaten
 hold] worme-eaten hole Q, Worm-eaten-Hole Ff. 36. Where] When Q.
 37 crafty-sick] hyphen Pope. 39 me] me, Q, Me. Ff. 40 smooth com-
 forts false] hyphen Ff. Exit] exit Rumours Q.

Bole Fyeld." The field is named "Old Field, alias Bull field" in Stow's *Chronicles* (ed 1580, p 555).

33 peasant] Used attributively, as often elsewhere, in a depreciatory sense, "rude," i.e. lacking the culture and refinement of the capital. The epithet, too, may be partly antithetical to "royal" in the next line. Craig paraphrases "peasant towns" as "rural villages", Dyce (ed 2) adopted *peasant*, the reading of the Collier MS.

34. royal] graced by the presence of the King; or "noble," as often

35 hold] stronghold, Theobald's emendation for *hole* (Q) and *-Hole* (Ff) Steevens, in support of the emendation, cites 3 *Henry VI* 1 11. 52.

35 ragged] rough. So in Marlowe, *Edward II.* III III. "ragged stony walls," an allusion to the Tower of London, Fletcher, *Valentinian*, I III. "like shells, Grow to the ragged walls",

and *Edward the Third*, I. II "The ragged walles," in reference to Roxborough Castle.

37 crafty-sick] "sick in craft," feigning sickness; cf *Hamlet*, III IV. 188. "mad in craft"

37 posts] couriers, as in *Merchant of Venice*, V. I 46. A post is mentioned by name in Greene, *George a Greene*, I. I "his [the King of Scots'] Post. John Taylour."

37 tiring] tearing, in tearing haste. The metaphor is from a hawk, which was said to "tire" on (i.e. pull or tear at) a morsel of meat given to it to exercise itse upon, O.F. *tyrer*. Cf Lyly, *Mother Bombe* (Bcad, III), IV II "he wold tyre and retire," and note there.

40 smooth comforts] pleasant and comforting news, cf *1 Henry IV.* I I 66 "smooth and welcome news." Wrongs, harms, injuries; cf *Julius Caesar*, III I. 47

ACT I

SCENE I — *The same**Enter* LORD BARDOLPH.*L. Bard* Who keeps the gate here, ho!*The Porter opens the gate*

Where is the earl?

Port What shall I say you are?*L. Bard.*

Tell thou the earl

That the Lord Bardolph doth attend him here

ACT I SCENE 1] Pope, *Scena Secunda* Ff The same] Capell Enter *Lord Bardolph*] Enter the *Lord Bardolph* at one doore Q, Enter *Lord Bardolph*, and the *Porter* Ff, *Porter* before the Gate, Enter *Lord Bardolph* Capell. 1. L. Bard] L. Bar Ff, Bard Q (throughout the scene) 1. here] om. Ff 2-4. 1. here, ho!] Ed, here ho? Q, heere ho? Ff 1 The *Porter* . . . gate] Cambridge Edd., om. Q, Ff, Enter *Porter*. Dyce (ed. 1).

ACT I SCENE 1.

1 Who . . . here, ho!] "Who" is here, I think, the indefinite (= "He who"), and not the interrogative pronoun, as is implied, for instance, by the punctuation, "Who keeps the gate here? ho!" (*Oxford Shakespeare*), and "Who keeps the gate here, ho?" (*Cambridge Shakespeare*). "Who keeps the gate" is a periphrasis (= "Porter") of a kind usual in calling to servants or others, in attendance but out of sight. Cf. 2 *Henry VI.* 1 iv. 82 "York . . . Who's within there, ho! Enter a *Servant*—man" (*Oxford Shakespeare*), *Henry VIII* v. 11. 2, 3 "Cran. . . Ho! Who waits there! ("there?" *Oxford Shakespeare*) Enter *Keeper*", *Mas-singer, The Roman Actor*, 111. 11 "Iphis. . . I must . . . knock . . . Within there, ho! something divine come forth . . . [Enter *Latinus as a Porter*]" ; Jonson, *Every Man in his Humour*, 1v. viii; R. Steele, *The Funeral* (1701), 11. 111 "Fardingle. No—who waits there—pray bring my

lute out of the next room. Enter *Servant, with a Lute*" In *Henry VIII*. v. 111 4, the "Keeper at the door" is doubtful whether Norfolk's question, "Who waits there?" is or is not the conventional call to the Doorkeeper, viz. "Who waits there!" "Nor. Who waits there? *Keeper at the door* Without, my noble lords? *Gar* Yes. *Keep*. My lord archbishop And has done half-an-hour, to know your pleasures." Cf also Beaumont and Fletcher, *Maid's Tragedy*, v. 111 "Lys . . . Summon him, Lord Cleon. Cleon Ho, from the walls there!"; and *Jack Straw* (Hazlitt's *Dodsley*, v. 396) "Neighbours, you that keep the gates"

2. What] Who. So in *King Lear*, v. 111. 121, *Othello*, 1. 1 94 "Bra . . . What are you? *Rod* My name is *Roderigo*", and Beaumont and Fletcher, *Knight of the Burning Pestle*, 1v. 111. O.E. *hwæt* manna, where manna is gen plur. depending upon *hwæt* (= what of men, who?), Icel. *hvað* manna, who?

Port His lordship is walk'd forth into the orchard :

Please it your honour, knock but at the gate, 5
And he himself will answer

Enter NORTHUMBERLAND

L. Bard. Here comes the earl.

[*Exit Porter.*]

North What news, Lord Bardolph? every minute now

Should be the father of some stratagem
The times are wild, contention, like a horse
Full of high feeding, madly hath broke loose 10
And bears down all before him.

L. Bard. Noble earl,

I bring you certain news from Shrewsbury

North Good, an God will!

L. Bard As good as heart can wish.

The king is almost wounded to the death;
And, in the fortune of my lord your son, 15
Prince Harry slain outright; and both the Blunts
Kill'd by the hand of Douglas, young Prince John
And Westmoreland and Stafford fled the field;
And Harry Monmouth's brawn, the hulk Sir John,
Is prisoner to your son O, such a day, 20
So fought, so follow'd and so fairly won,
Came not till now to dignify the times,
Since Cæsar's fortunes!

6. Enter . . .] Enter the *Earle Northumberland* Q. 6. Exit Porter]
Dyce (ed 1) 7. North.] Earle Q (*passim*). 13. an God] and God Q,
and heauen Ff. 21 follow'd] followed Q

8 *stratagem*] deed of violence, cf
3 *Henry* VI. II. v. 89, *Jack Straw*
(Hazlitt's *Dodsley*, v 395) "Affright-
ing so his heart with strong conceit Of
some unhappy, grievous stratagem",
Arden of Feversham, III. iv: "A place
well fitting such a stratageme" [*i.e.* a
murder, described later as "a mas-
sacrar"]

14 *to the death*] See note to 1 *Henry*
IV. v v. 14. For the article, cf. *The*
Wit of a Woman (Malone Society
Reprint), ix "You are for the life, and
he is for the death"; Dan. *til Døden*,
till death, and Sw. *lifvet ar kort*, life
is short.

19 *brawn*] a boar fattened for the
table, as in 1 *Henry* IV. II. iv. 110. Cf
T. Nabbes, *Totenham-Court*, I. 11, and
the same author's *The Springs Glory*

(Bullen, *O E P*, N S, II 232) "every
Brawne or hogge, either Christmas or
thy selfe [Shrovetide] have demolisht"
It has been suggested, however, that
the comparison is with the flesh of the
brawn when tightly rolled "into a round
lump, like a bag-pudding," a collar of
brawn Cf also M^r Coverdale, *Psalms*,
cxix. 70 "Their herte is as fat as
brawne"

19 *hulk*] A large unwieldy person,
an example of this use is given by *New*
Eng Dict from the seventeenth cen-
tury, and the sense is still extant in the
Craven dialect

21 *follow'd*] "followed up" as in
Henry V. II. iv. 68.

23. *Cæsar's fortunes*] An echo,
possibly, of Kyd, *Cornelia* (Hazlitt's
Dodsley, v. 206) "*Cornelia*. . . our

North.

How is this derived?

Saw you the field? came you from Shrewsbury?

L. Bard I spake with one, my lord, that came from thence, 25

A gentleman well bred and of good name,
That freely render'd me these news for true

North Here comes my servant Travers, whom I sent

On Tuesday last to listen after news.

Enter TRAVERS.

L. Bard My lord, I over-rode him on the way, 30

And he is furnish'd with no certainties
More than he haply may retail from me.

North. Now, Travers, what good tidings comes with you?

Tra My lord, Sir John Umfrevile turn'd me back
With joyful tidings, and, being better horsed, 35

Out-rode me After him came spurring hard
A gentleman, almost forspent with speed,
That stopp'd by me to breathe his bloodied horse
He ask'd the way to Chester, and of him
I did demand what news from Shrewsbury: 40

25 *my lord,*] (*my L*) *Ff.* 27 *render'd*] *rend'ed Q.* 28 *whom*] *who Q.*
30. *Enter Travers*] *enter Trauers. Q* (against lines 25, 26), after line 32 *Pope.*
33. *with*] *from Ff.* 34. *Sir*] *om. Ff 2-4.* 36. *hard*] *head F 1.*

loss lifts Cæsar's fortunes high'r
Chorus Fortune is fickle *Corn* But
hath fail'd him never" *Fortunes*,
successes, victories, cf *Middleton*,
Women Beware Women, i. 1. "Thy
successes, Howe'er they look, I will
still name my fortunes, Hopeful or
spiteful, they shall all be welcome"

29. *listen after*] try to hear of, en-
quire for. 2 *Henry VI.* i. iii 152. "I
will . . . listen after Humphrey, how
he proceeds", *Nashe*, *Strange Newes*.
"He had a very fair cloak . . . play
the good husband and listen after it"
Cf also *Greene*, *George a Greene*, iii.
ii "goe to Bradford, d listen out
your fellow Wily", *Ferre Em*, iii. ii
"Let us . . . hearken after our king"
Dan. lyttle effur, to listen for.

30. *over-rode*] rode by, outrode. Cf.
Fletcher, *Wild-Goose Chase*, i. 1
"over-ried him."

32 *retail*] recount. *Johnson* (1771)
read *retain*.

33. *tidings*] "Tidings," like "news,"

is treated sometimes as a singular, and
sometimes as a plural *Pope* read
tidings come.

37 *forspent*] exhausted, as in 3 *Henry*
VI. ii iii 1. *Steevens* quotes *Sir A.*
Gorges' translation of *Lucan's Phar-*
salia, vii "crabbed sires forspent
with age" For the intensive prefix
for- (spelt also *fore-*, as here in *Ff*, *Q*
[*forespent*, *Q*]), cf "forwearied," in
King John, ii. 1 233, and "fordone"
in *Midsummer-Night's Dream*, v. ii.
4.

38 *breathe*] rest, as frequently, the
sense "exercise" is found in *All's Well*,
ii. iii. 272. *Bloodied*, smeared with
blood, as in *A Yorkshire Tragedy*, i.
vii. "One of his men all faint and
bloudied!" i.e. his flesh torn by his
master's spur, and *ib* v x Cf "un-
bloodied beak," in 2 *Henry VI.* iii. ii.
193. For the formation "bloodied,"
cf "tardied" in *Winter's Tale*, iii. ii.
163, and "out-craftied" in *Cymbeline*,
iii. iv 15.

He told me that rebellion had bad luck,
 And that young Harry Percy's spur was cold
 With that, he gave his able horse the head,
 And bending forward struck his armed heels
 Against the panting sides of his poor jade 45
 Up to the rowel-head, and starting so
 He seem'd in running to devour the way,
 Staying no longer question.

North. Ha! Again:
 Said he young Harry Percy's spur was cold?
 Of Hotspur Coldspur? that rebellion 50
 Had met ill luck?

L. Bard My lord, I'll tell you what;
 If my young lord your son have not the day,
 Upon mine honour, for a silken point
 I'll give my barony. never talk of it
North. Why should that gentleman that rode by Travers 55
 Give them such instances of loss?

L. Bard Who, he?
 He was some hilding fellow that had stolen

41 *bad*] *ill* Ff 44. *forward*] *forwards* Ff 1, 2 44 *armed*] *able* Ff
 49. *he . . . cold* ?] *he . . . cold*, Q. 50 *Of Hotspur Coldspur* ?] *Of Hot-*
spurre, Cold-spurre, Q, (*Of Hot-Spurre, Cold-Spurre* ?) F 1, (*Of Hot-Spurre,*
Cold-Spurre) Ff 2-4. 55. *that gentleman*] *the gentleman* Ff. 57. *hilding*]
hulding Ff.

43. *able*] strong, vigorous So in
Edward the Third, iii iii, "able
 handes", and Webster, *Appius and*
Virginia, i iv "able arms" Gould
 conjectured *feeble*.

44. *armed*] spurred, as in *Henry V*
 iv vii. 84 Ff read *able*—caught, no
 doubt, from the preceding line—for
 which Pope substituted *agile*

45 *jade*] Used here, as in *1 Henry*
IV ii. i. 6, as a term of commiseration
 for a galloped or tired horse.

47 *running*] riding rapidly, as in
1 Henry IV ii iv. 343 For "devour
 the way," Steevens quotes, "they
 greedily devour the way," in Jonson,
Sejanus, v. x The image is, no doubt,
 borrowed from Catullus, xxxv 7
 "viam vorabit" Cf *Job*, xxxix 24
 "He [the war-horse] swalloweth the
 ground with fierceness and rage"

48. *question*] conversation, as in
Merchant of Venice, iv. i. 347.

51 *I'll . . . what*] I'll tell you

something (cf *Much Ado*, v. iv 101),
 used idiomatically in the sense "Let me
 tell you," as in *Wily Beguiled* (Haz
Dods, ix 293) "he's a . . . man of
 his hands too, for, I'll tell you what—
 tie him to the bull-ring, and," etc.

53 *silken point*] a tagged lace of
 silk for fastening parts of the dress
 P Stubbes (*Anatomie of Abuses*) says
 that the Venetian hosen "are tied"
 beneath the knee "finely with silke
 pointes."

56 *instances*] examples. Onions
 remarks that the sense of "illustrative
 example" passes almost into "sample,
 specimen" here and in *Hamlet*, iv. v
 161.

57 *hilding*] worthless, used at-
 tributively of a horse, a hound, or a
 human being. Spenser, *Faerie Queene*,
 vi. v. 25 "that hylding hound," and
Henry V iv. ii 29 "a hilding foe"
Hilding, a wretch, "profr. from M E.
helden, to incline, bend down'

The horse he rode on, and, upon my life,
Spoke at a venture Look, here comes more news.

Enter MORTON

North Yea, this man's brow, like to a title-leaf, 60

Foretells the nature of a tragic volume ·

So looks the strond whereon the imperious flood

Hath left a witness'd usurpation.

Say, Morton, didst thou come from Shrewsbury?

Mor I ran from Shrewsbury, my noble lord, 65

Where hateful death put on his ugliest mask

To fright our party

North How doth my son and brother?

Thou tremblest; and the whiteness in thy cheek

Is apter than thy tongue to tell thy errand

Even such a man, so faint, so spiritless, 70

So dull, so dead in look, so woe-begone,

Drew Priam's curtain in the dead of night,

59 *Spoke*] *Speake* F 1; *Spake* Ff 2-4.
59 *Ff*. 62. *whereon*] *when* Ff

59. *a venture*] *a venter* Q, *adventure* Ff.

(Skeat). Fletcher, *Two Noble Kinsmen*, III. v "that scornfull peece, that scurvy hilding," and N Breton, *Fantasticks* "a lazy hylding."

59 *at a venture*] at random Hakluyt, *The English Voyages*, 1 616 (1598-1600) "I . . . put them down at a venture"

60, 61. *this volume*] An allusion to the descriptive titles of tragedies and elegies, and not, I think, as Steevens asserts, to the practice of "ornamenting" elegies with "totally black" title-pages Steevens adds "I have several in my possession, written by Chapman, . . . ornamented in this manner." The "practice" cannot have been general An imitation of the simile occurs in Middleton and Dekker, *The Roaring Girl*, I. 1 —

"As many faces there, fill'd with blithe looks,

Shew like the promising titles of new books

Writ merrily."

62 *strond*] strand, as in *1 Henry IV* I. i 4, and in *Cæsar's Revenge*, v. v "the Stugian Strond." Dering MS. reads *Ma*

62. *imperious*] Cf. "imperious surge"

in III. 1 20 *post* "Imperious" may, however, here = imperial, cf. *Troilus and Cressida*, IV. v 171, and v 11 132, 133 *post*. Flood, the ocean (cf. *Merchant of Venice*, IV. 1. 72 "the main flood").

63. *a witness'd usurpation*] "an attestation of its ravage" (Steevens), evidences or traces of its encroachment

66 *hateful*] malignant.

71. *dead*] deadly pale See line 68 *ante*, and cf. *Othello*, II. III. 179 "Iago, that look'st dead with grieving" For "woe-begone," Bentley, to whom the word was evidently unfamiliar, proposed to read *Ucalegon* (see Virgil, *Æneid*, II. 312) "Woe-begone" is common enough in sixteenth century literature, it does not occur again in the accepted text of Shakespeare, but it is found in *The True Tragedy of Richard Duke of York*, VIII. 55. "as woe begone as thee," where *3 Henry VI*. II. v 124 has "more woeful than you are."

72 *Drew*] Drew aside, as in *1 Henry IV*. IV. 1. 73.

72 *dead of night*] dead period of the night, time of intensest darkness; cf. *2 Henry VI*. I. IV. 19, 20. —

And would have told him half his Troy was burnt,
 But Priam found the fire ere he his tongue,
 And I my Percy's death ere thou report'st it. 75
 This thou wouldst say, "Your son did thus and thus;
 Your brother thus: so fought the noble Douglas:"
 Stopping my greedy ear with their bold deeds:
 But in the end, to stop my ear indeed,
 Thou hast a sigh to blow away this praise, 80
 Ending with "Brother, son, and all are dead"

Mor Douglas is living, and your brother, yet;

But, for my lord your son,—

North Why, he is dead

See what a ready tongue suspicion hath!
 He that but fears the thing he would not know 85
 Hath by instinct knowledge from others' eyes
 That what he fear'd is chanced Yet speak, Morton;
 Tell thou an earl his divination lies,
 And I will take it as a sweet disgrace,
 And make thee rich for doing me such wrong 90

Mor. You are too great to be by me gainsaid

Your spirit is too true, your fears too certain

North. Yet, for all this, say not that Percy's dead

I see a strange confession in thine eye.

73. burnt] burn'd Ff. 74. Priam] Priams F 2. 79. my] mine Ff 1, 2.
 82. brother.] brother Q. 83. son,—] son— Rowe (ed 2); sonne Q, Sonne.
 Ff. 83. dead.] dead' Q 87. chanced] chanc'd Ff. 88. an] thy Ff.

"Deep night, dark night, the silent
 of the night,
 The time of night when Troy was
 set on fire,"

d *Richard II.* iv. 1. 10 "that dead
 time"

74. But Priam . . .] This allusion
 may have been suggested by Kyd,
The Spanish Tragedy, III. xii A
 (1602). "like old Priam of Troy, cry-
 ing 'the house is a fire, the house is
 a fire'."

74. found] felt. Cf. *Measure for
 Measure*, III. 1. 78 "the poor beetle
 . . . finds a pang as great As when a
 giant dies" So Icel. *finna* or *finna til*,
 to feel "Langt frá finnr hann þef af
 bardaganum" (*Jób*, xxxix 28).

86. others'] Rowe (ed 2) read *other*
 87. speak, Morton] Pope reads *Mor-*
ton, speak, and S. Walker conjectured
speak, speak.

91. You . . . gainsaid] Echoed in

Massinger, *The Roman Actor*, I. iv:

"You are too great to be gainsaid"

92. spirit] sc. of divination.

93-103. North. Yet, . . . friend.]

Johnson proposed to give the first line
 of this speech to Bardolph, and the last
 four lines to Morton as "a proper pre-
 paration for the tale that he is unwilling
 to tell." The inconsistency that John-
 son found between the first line of the
 speech and what follows disappears, if
 we assume a pause at the end of the
 first line. "Northumberland," says
 Rolfe, "is not willing to accept the inti-
 mation in the preceding speech 'And
 yet,' he says, 'do not tell me that he
 is dead' But his appealing words and
 look meet with no encouraging response
 in Morton's face, and he goes on, 'I see
 a strange confession,' etc.

94. strange] shy, eluding question—a
 sense near to "reserved" (*as-n Twelfth
 Night*, v. 1. 222).

- Thou shakest thy head, and hold'st it fear or sin 95
 To speak a truth. If he be slain, say so,
 The tongue offends not that reports his death :
 And he doth sin that doth belie the dead,
 Not he which says the dead is not alive
 Yet the first bringer of unwelcome news 100
 Hath but a losing office, and his tongue
 Sounds ever after as a sullen bell,
 Remember'd tolling a departing friend
- L. Bard.* I cannot think, my lord, your son is dead
- Mor.* I am sorry I should force you to believe 105
 That which I would to God I had not seen,
 But these mine eyes saw him in bloody state,
 Rendering faint quittance, wearied and outbreathed,
 To Harry Monmouth, whose swift wrath beat down
 The never-daunted Percy to the earth, 110
 From whence with life he never more sprung up.
 In few, his death, whose spirit lent a fire
 Even to the dullest peasant in his camp,
 Being bruited once, took fire and heat away
 From the best-temper'd courage in his troops, 115

96 say so] om Q.
tolling] *knolling* Ff
Henry Ff 2-4

103. *Remember'd*] Pope, *Remembred* Q, Ff. 103.
 106. *God*] *heaven* Ff. 109 *Harry*] *Henrie* F 1,

95 *shakest* . . . *head*] Perhaps "noddest" (in assent), as in 2 *Henry* VI. iv 1 55 Morton confesses the truth by inclining his head, but fears to speak out *Fear*, something to be afraid of, as in *Midsummer-Night's Dream*, v. 1 21.

98. *doth sin* . . . *dead*] Proverbial See T. Heywood, *The Fair Maid of the West*, Part I. (Pearson, II. 303) "You lye . . . 'Tis more than sinne thus to bely the dead," and Middleton, *Michaelmas Term*, iv 14 "'tis the scurviest thing . . . to belie the dead so"

100, 101. *the first* . . . *office*] Cf. Middleton, *More Dissemblers Besides Women*, v 11 *Losing*, resulting in loss, as in *Merchant of Venice*, iv. 1. 62.

102. *sullen*] mournful. So in *Sonnets*, lxxi 2 "the surly sullen bell," and Milton, *Il Penseroso*, 76.

102, 103. *bell* . . . *friend*] An allusion to the "passing-bell," which solicited prayers for the soul passing into another world. "It calls us,"

wrote Bishop Hall in 1633, ". . . to our prayers, for the departing soul" (*Meditations and Vows, Passing-bell*).

103. *tolling*] See Wilkins, *Miseries of Enforced Marriage* (Haz *Dods*, iv. 540) "like tolls, That summon living tears for the dead souls," and Sir T. Browne, *Religio Medici* "the toll of a passing-bell." For *knolling* (Ff), cf. *Macbeth*, v. vii. 79.

108. *quittance*] requital, return of blows. *Outbreathed*, out of breath.

112 *In few*] in (a) few words, in short. Beaumont and Fletcher, *A King and No King*, iv 111 "the cause . . . which, in few, is my honour." *Spirit*, ardour

115. *best-temper'd*] of the finest metal A metaphor from the process by which steel is tempered, that is, brought to the proper hardness and elasticity. *Metal* (*mettal* Q) and *mettle* (Ff) are variant spellings of the same word, and both are used indifferently in the senses "metal," and "mettle," ardour, courage.

For from his metal was his party steel'd;
 Which once in him abated, all the rest
 Turn'd on themselves, like dull and heavy lead:
 And as the thing that's heavy in itself,
 Upon enforcement flies with greatest speed, 120
 So did our men, heavy in Hotspur's loss,
 Lend to this weight such lightness with their fear
 That arrows fled not swifter toward their aim
 Than did our soldiers, aiming at their safety,
 Fly from the field. Then was that noble Worcester 125
 Too soon ta'en prisoner; and that furious Scot,
 The bloody Douglas, whose well-labouring sword
 Had three times slain the appearance of the king,
 'Gan vail his stomach and did grace the shame
 Of those that turn'd their backs, and in his flight, 130

116. *metal*] *Mettle* Ff 1-3 126. *Too*] *So* Q. 127. *well-labouring*
 hyphen Ff. 130 *backs*] *back* Ff 3, 4

116 *steel'd*] made hard, resolute
 Beaumont and Fletcher, *The Maid's
 Tragedy*, III 11 "my honesty Shall
 steel my sword," and Fletcher, *Valen-
 tianus*, v 1 "Thou hast steel'd me"
 The metaphor is perhaps from the
 practice of adding a cutting edge of
 steel to a blade of inferior metal, cf
Titus Andronicus, IV III. 47 "metal
 . . . steel to the very back," i.e. of
 steel from edge to back, and not merely
 edged with steel

117, 118 *Which once . . . lead*]
 Hotspur's mettle had given an edge [as
 of steel] to the spirit of the troops, once
 this edge had been lost ["reduced to
 lower temper," "let down," Johnson]
 through Hotspur's death, their spirit
 [like a blade of soft metal] failed
 ["turned on" itself or bent] and could
 offer no resistance to the enemy
 "Turn'd on themselves" has perhaps
 a secondary sense "turned backward,"
 "turned to flight" For "abated"
 Warburton read *rebated* Dull, blunt
 "Heavy," in line 118, is a general
 epithet used to introduce a fresh train
 of imagery in the lines that follow

119, 120 *the thing . . . speed*] A
 similar notion is perhaps implied in,
 "your smallest arrows fly farthest,"
 in Dekker and Webster, *Northward
 Ho*, II 1. *Enforcement*, application of
 force, as in *Richard III.* III. vii. 231.

121 *heavy*] A quibble on the senses
 "weighty" and "sorrowful"

122 *Lend . . . fear*] See *I Henry
 IV.* v v 20, and note there

123. *fled*] S Walker conjectured and
 Dyce (ed 2) read *fly*, Vaughan pro-
 posed *flew* For *that noble*, in line
 125, Hanmer read *the noble*.

126. *Too soon ta'en*] Ff *Too* is, per-
 haps, merely an emendation of a mis-
 print in Q, *So*, the dramatist perhaps
 wrote *Soon taken*

127 *bloody*] bleeding (cf line 107
ante), or "slaughtering" (cf. *Troilus
 and Cressida*, v vii. 4) Daniel (*Civil
 Wars*, iv 56) writes, "Douglas, faint
 with wounds . . . Was taken" (ed 1609)

128. *three . . . kung*] See *I Henry
 IV.* v. III and iv, and notes to v III. 21
 and v iv 25

129 'Gan] began. "Gin" is an
 aphetic form of *begin* or OE *ongan*,
 it is generally used as a mere auxiliary
 (= modern "did"), cf *Love's Labour's
 Lost*, iv. III 106

129. *vail his stomach*] abate his
 courage. *Taming of the Shrew*, v 11

171 "Then vail your stomachs."
Vail, (aphetic form of "avale", Fr
aval), to let down, lower Greene,
George a Greene, I 1 "Vayle their
 plumes," and Middleton, *Blurt, Master
 Co*, stable, II. 1 *Stomach*, courage, as
 in Dekker and Webster, *Sir Thomas*

Stumbling in fear, was took. The sum of all
 Is that the king hath won, and hath sent out
 A speedy power to encounter you, my lord,
 Under the conduct of young Lancaster
 And Westmoreland This is the news at full 135
North For this I shall have time enough to mourn.
 In poison there is physic, and these news,
 Having been well, that would have made me sick,
 Being sick, have in some measure made me well.
 And as the wretch, whose fever-weaken'd joints, 140
 Like strengthless hinges, buckle under life,
 Impatient of his fit, breaks like a fire
 Out of his keeper's arms, even so my limbs,
 Weaken'd with grief, being now enraged with grief,
 Are thrice themselves. Hence, therefore, thou nice
 crutch! 145
 A scaly gauntlet now with joints of steel
 Must glove this hand and hence thou sickly quouif!

137. *these*] *this* Ff 139. *have*] *hath* Ff 3, 4 140. *-weaken'd* -*weakned*
 Q, Ff 1-3; *-weakened* F 4 144. *Weaken'd* Pope, *Weak'ned* (or *Weakned*)
 Ff; *Weakened* Q.

Wyat, xi "martial men, men of good stomachs"

131 *Stumbling* . . *took*] See *I Henry IV* v. v. 21, 22. *Sum*, sum and substance, cf. *Henry V* iii vi 175

133. *speedy power*] expeditionary force.

135 *news*] A singular, cf. Jonson, *The Magnetic Lady*, iv. 1 "I have a news for you" r. In line 137 *post* "news" is a plural, as often, Ff altered *these news* to *this news*, but left *have* in line 139 unchanged *At full*, in full, as in *Henry V*. ii iv 140

137. *In* . . *physic*] Vaughan cites the medical aphorism, "Ubi virus, ibi virtus," and refers to the principle of homeopathy. Conversely, we read in *Mucedorus* (Haz. *Dods*, vii) "'Tis a drug given to the healthful, Which infects, not cures"

138 *Having* . . *have*] Pope needlessly altered this to *That would*, *ad I been well*, *have* For the transposition of the participial clauses, see Abbott, *Shakespearean Grammar*, 425.

141. *hinges*] Cf. *Timon of Athens*, iv iii 212. *Buckle*, bend (under stress); cf. Jonson, *Staple of News*, ii. 1: "id

teach this body To bend, and these my aged knees to buckle, In adoration . . of you" For *life*, Vaughan proposed *him* or *use*, and Herr *limb* *Life*, the exercise of the activities that belong to living

142. *fit*] paroxysm of disease, with its incidental weakness, etc.

142 *like a fire*] Cf. *Comedy of Errors*, v 1. 75, 76.

143 *keeper*] sick-nurse, as in *Romeo and Juliet*, v iii 89

144 *grief* . . . *grief*] pain sorrow For the first "grief," Malone conjectured *age* and, alternatively, *pain*. The latter suggestion was adopted by Rann. *Enraged*, violent

145. *Hence* . . *crutch* ?] Imitated by J. Tomkis in *Albumazar*, i ii "Pandolpho. . . Hence, thou poor prop Of feebleness and age! walk with such sires, [Throws away his staff] As with cold palsies shake away their strength," etc. *Nice*, delicate, "not able to bear much" (Onions)

146 *scaly*] of scale-armour, armour consisting of small overlapping plates of metal.

147. *sickly quouif*] Cf. Middleton, *The Blacke Booke* (Bullen, viii. 33).

Thou art a guard too wanton for the head
 Which princes, flesh'd with conquest, aim to hit.
 Now bind my brows with iron ; and approach 150
 The ragged'st hour that time and spite dare bring
 To frown upon the enraged Northumberland !
 Let heaven kiss earth ! now let not Nature's hand
 Keep the wild flood confined ! let order die !
 And let this world no longer be a stage 155
 To feed contention in a lingering act ;
 But let one spirit of the first-born Cain
 Reign in all bosoms, that, each heart being set
 On bloody courses, the rude scene may end,
 And darkness be the burier of the dead ! 160

155 *this*] *the* Pf.

"a cap of sickness about my brows"
Sickly, of sickness, as in *All's Well*, II.
 III 118 "my sickly bed" The quof, or coif, was originally a close-fitting cap, worn out of doors by both sexes, in later use it signified a skull-cap or bandage, worn as a night-cap or surgical cap for the head or other part
 A M tr Gabelhouer's *Bk. Physicke*, 2/1 "ether of a kercher or of Taffataye make a Quoife. . . Thou shalt wear this Quoife three or four times in a weeke, both night and day."
 (N E D)

148. *wanton*] luxurious, cf. *I Henry IV* III. 1 213.

149. *flesh'd* . conquest] filled with ardour of battle by a foretaste of success. Cf. Kyd, *Cornelia* (Haz Dods, v 242). "with their swords (flesh'd with the former fight)," and Massinger, *The Bondman*, III III "flesh'd with spoil, And proud of conquest" To "flesh" a hawk or a hound—the original use of the word—was "to reward it with a piece of the flesh of the game killed to excite its eagerness in the chase"
 Capell read *flush'd*

151 *ragged'st*] roughest, cf. *As You Like It*, II v 15 Theobald read *rugged'st*

151 *time and spite*] the malice of the time—a hendiadys

153. *Let* . *earth*] Cf. *Hamlet*, III iv 59, and see *Genesis*, i 6-8

154. *the* . *confined*] the ocean within its confines (cf. *Genesis*, i. 6 10)
Order, sc. of nature.

156. *feed*] maintain. Vaughan needlessly conjectured *see*, and Herr *breed*. *Lingering*, drawn out.

160 *darkness* . . *dead* ?] "Darkness," Johnson observes, "in poetry, may be *absence of eyes*, as well as privation of light" The use of the term may, therefore, be "exactly philosophical" in reference to "an ancient opinion" that, "if the human race, for whom the world was made, were extirpated, the whole system of subliminary nature would cease" But we need not suppose that Northumberland had anything so reconдите in mind, for he has said "let order die," i.e. let the world return to chaos, when "the earth was without form and void, and darkness was upon the face of the deep" Vaughan remarks that the metaphor in lines 155-160 is one drawn from "the stage on which tragedies were exhibited" Northumberland prays that the world may become a stage "for the exhibition, not of a prolonged contention, but of such a . . . furious death-struggle as will quickly culminate in . . . a vast slaughter, and that the dead . . . may be buried out of sight by a darkness which will envelop every thing" "It is certain," he adds, "that during the performance the stage was artificially lighted, and the rest of the theatre also, and it is probable that these lights were extinguished immediately on the close of the performance" "Darkness" may, indeed, be merely an allusion to the black hangings with

Tra. This strained passion doth you wrong, my lord

L. Bard. Sweet earl, divorce not wisdom from your honour.

Mor The lives of all your loving complices

Lean on your health, the which, if you give o'er

To stormy passion, must perforce decay. 165

You cast the event of war, my noble lord,

And summ'd the account of chance, before you said

"Let us make head" It was your presumise,

That, in the dole of blows, your son might drop.

You knew he walk'd o'er perils, on an edge, 170

More likely to fall in than to get o'er;

You were advised his flesh was capable

Of wounds and scars, and that his forward spirit

161. *Tra. This . . . lord.*] Capell, Umfr *This . . . lord.* Q, om. Ff. 164.
your] you"Q. 166-179. You . . . be ?] om. Q. 170, 171. edge, More]
Steevens, 1793 (Capell's Errata), edge More Ff

which the stage was hung for tragedies. See *A Warning for Faire Women*, 1: "History Look, . . . The stage is hung with black, and I perceive The auditors prepar'd for Tragedy"; and *Rape of Lucrece*, 765

161 *This . . . lord*] This line, which is omitted in Ff, is given to Vmfr [Umfrevile] in Q. It was first assigned to Travers by Capell. Pope, followed by Hamner, gave it and the next line to Lord Bardolph. Daniel proposed to give line 161 to "the actor who now has Bardolph's part in the scene," and the following line to Morton, "to whom it evidently belongs, as the beginning of his speech." This arrangement of the lines has been adopted by Boswell-Stone. See Intro. p. xviii.

161 *strained*] excessive, as in *King Lear*, 1. 1. 172. *Passion*, sorrow. Or "strained passion" may = an outburst in a strain of exaggerated rhetoric, cf. *Sonnets*, lxxxii. 10 "What strained touches rhetoric can lend," and *Midsummer-Night's Dream*, v. 1. 323 "her passion [i.e. passionate speech] ends the play"

163 *complices*] associates, so "accomplices" in *I Henry VI.* v. 11. 9. "Complices," in an unfavourable sense, occurs in *Richard II* 11. 111. 165, and Jonson, *Catiline*, iv. 11 "This fiend . . . with his complices." F *complice*, "a complice, confederate" (Cotgrave).

164. *Lean on*] depend on, as in

Troilus and Cressida, III. 111. 85. The fourth letter in Q *Leave* is a turned "n" *Give o'er*, yield

165. *stormy passion*] Cf. *2 Henry VI.* III. 1. 155 "his stormy hate," where Hart refers to Spenser, *Faerie Queene*, II. vi. 8 "stormy wind Of malice." 166 *cast . . . event*] calculated the eventualities

168. *make head*] raise an armed force, as in *3 Henry VI.* II. 1. 141. *Presumise*, speculation in advance

169 *dole*] dealing, distribution. Craig quotes Cotgrave "*Torche lorgne* words like our thwicke thwacke, expressing a free and liberall dole of blowes."

170. *o'er perils*] Cf. Beaumont and Fletcher, *Maid's Tragedy*, IV. 11 "I'll take thy trembling body in my arms, And bear thee over dangers"

170, 171. *on an edge . . . o'er*] A similar image occurs in *I Henry IV.* I. 111. 191-193 *Edge*, sword or sword-edge. Craig and Onions explain "edge" as "a perilous path on a narrow ridge." Craig adds that "this name is still given in the North of England to a dangerously narrow path on a mountain ridge, as in the name 'Striden [striding] Edge'" (Scott, *Helvellyn*, 5)

172. *advised*] aware, as in *Taming of the Shrew*, I. 1. 190. *Capable of*, susceptible to, cf. *King John*, III. 1. 12.

173. *scars*] cuts, as in *Comedy of Errors*, v. 1. 193. *Forward*, eager,

Would lift him where most trade of danger ranged ·

Yet did you say "Go forth;" and none of this, 175

Though strongly apprehended, could restrain

The stiff-borne action what hath then befallen,

Or what hath this bold enterprise brought forth,

More than that being which was like to be?

L. Bard We all that are engaged to this loss 180

Knew that we ventured on such dangerous seas

That if we wrought out life 'twas ten to one;

And yet we ventured, for the gain proposed

Choked the respect of likely peril fear'd,

And since we are o'erset, venture again. 185

Come, we will all put forth, body and goods.

Mor. 'Tis more than time and, my most noble lord,

I hear for certain, and do speak the truth,

The gentle Archbishop of York is up

With well-appointed powers he is a man 190

Who with a double surety binds his followers

My lord your son had only but the corpse,

But shadows and the shows of men, to fight,

178. *brough'*] *bring* F 1. 182. *'twas*] *was* Ff 183. *ventured*, . . .
proposed] Capell. *ventur'd* . *propos'd*, Q, *ventur'd* . *propos'd*, Ff 186.
forth.] *forth* , F1, *forth* Q. 188 *do*] *dare* Q. 188 *truth.*] *truth* Ff,
truth. Q. 189-209. *The* . . *hsm.*] *om.* Q. 192 *corpse*] *Corpes* Ff 1, 2,
Corps Ff 3, 4.

ardent, cf Beaumont d Fletcher,
Maid's Tragedy, v iii "Mighty
 spinted, and for vard To all great
 things"

174. *trade*] resort, as in *Richard II*.
 iii. iii 156 Trade is, in this sense, a
 variant of "tread" (Onions)

177. *stiff-borne*] obstinately contested

180. *engaged to*] "bound or tied to"
 (Schmidt), involved in.

182. *wrought out*] won through with,
 brought through safely, cf Massinger,
A New Way to Pay Old Debts, i iii
 "what can be wrought out of such a
 suit Is yet in supposition"

184. *Choked the respect*] stifled the
 consideration

185. *o'erset*] "shipwrecked"; perh
 also o'erstaked "as we have been out-
 played by the higher stakes of our ad-
 versary, we will venture again, and this
 time we will 'set' or stake all we

have, body and goods." Cf. *1 Henry IV*.
 iv. 1 45-52

188. *do* . . . *truth*] Lettsom's con-
 jectural reading *dare speak for truth* is
 attractive.

191. *surety*] pledge The Arch-
 bishop's followers had dedicated their
 souls as well as their bodies to the
 cause Their temporal allegiance was
 confirmed by a spiritual sanction.

192. *corpse*] a plural, as in *1 Henry*
IV i 1. 43 The word "corpse" is
 frequently used of the living body; cf.
 Greene, *Mamlha* (Grosart, ii. 127) ·
 "viewing in a glas . . . the comelines
 of his corps", Greene, *Alphonsus*,
King of Arragon, iv iii. Dyce read
corpse'.

193. *shadows*] likenesses, as in *Two*
Gentlemen of Verona, iv ii. 128.
Shows, representations, pictures, as in
Rape of Lucrece, 1507.

For that same word, rebellion, did divide
 The action of their bodies from their souls, 195
 And they did fight with queasiness, constrain'd,
 As men drink potions, that their weapons only
 Seem'd on our side; but, for their spirits and souls,
 This word, rebellion, it had froze them up,
 As fish are in a pond But now the bishop 200
 Turns insurrection to religion
 Supposed sincere and holy in his thoughts,
 He's followed both with body and with mind,
 And doth enlarge his rising with the blood
 Of fair King Richard, scraped from Pomfret stones, 205
 Derives from heaven his quarrel and his cause;
 Tells them he doth bestride a bleeding land,
 Gasping for life under great Bolingbroke;
 And more and less do flock to follow him
North I knew of this before; but, to speak truth, 210
 This present grief had wiped it from my mind
 Go in with me, and counsel every man
 The aptest way for safety and revenge
 Get posts and letters, and make friends with speed
 Never so few, and never yet more need 215
 [Exeunt

215. and] *nor* Ff

198. *spirits*] faculties, powers of mind

200. *bishop*] Collier (ed 2) read *archbishop*, after Collier MS.

204. *enlarge*] "widen the limits or scope of his insurrection" (Onions), "increase the numbers . . . of those rising in revolt under his leadership" (Craig) A better paraphrase is, perhaps, J. Hunter's "enhance the merit of his insurrection" "Enlarge," an echo, probably, from this play, is used in the sense "enhance," "glorify," by T. Heywood in *The Foure Prentices of London* (Pearson, II. 224). "I will

enlarge these Armes [the Graces impressed upon the speaker's shield], and make their name The originall and life of all my fame" Walsburton proposed to read *enlard* and Vaughan *emblaze*.

205 *fair*] "unsullied," or simply a conventional epithet of praise. Gould proposed *fall'n*

205. *Pomfret stones*] An allusion to Pomfret Castle, the scene of King Richard's murder in *Richard II.* v. v Some suppose that the Archbishop exhibited drops of King Richard's blood as a hallowed relic

214 *posts*] couriers

SCENE II — *London A street*

Enter FALSTAFF, with his PAGE bearing his sword and buckler

Fal. Sirrah, you giant, what says the doctor to my water?

Page He said, sir, the water itself was a good healthy water, but, for the party that owed it, he might have moe diseases than he knew for

Fal. Men of all sorts take a pride to gird at me: the brain 5
of this foolish-compounded clay, man, is not able to

SCENE II

SCENE II] Steevens, *Scena Tertia* Ff London. A Street] Pope (subst)
Enter Falstaff, with his Page . . .] Enter sir Iohn alone, with his page . . . Q,
Enter Falstaffe, and Page Ff 1 Fal] Iohn Q (*passim*) 4 owed] own'd
F 4. 4. moe] more Ff 6 foolish-compounded clay, man] foolish-com-
pounded-clay, man Pope, foolish compounded clay-man Q, Ff

SCENE II

1 *Sirrah, you giant*] "Sirrah" is similarly used as a prefix to a designation of occupation in *1 Henry IV.* II. 1. 41 "Sirrah carrier" "You giant" is, of course, an ironical allusion to the diminutive stature of the Page Cf R. Taylor, *The Hog Hath Lost His Pearl*, III "Y Lord W Ho, you three-foot-and-a-half! Why, page, I say!" A page, in J Shirley, *The Gamester*, IV 1, is described as "This inch and a half!" And, in Shakerley Marmion, *The Antiquary*, I 1, Angelia, disguised as a page, is the subject of the question, "What pretty sparkle of humanity have we here?" Tiny pages were the fashion of the period See Middleton, *More Dissemblers Besides Women*, v 1

1. *what . . . water?*] Allusions are frequent to the method of medical diagnosis referred to in the text. The value of the method is questioned in Webster, *Duchess of Malfi*, I II For scenes illustrating its practice, see *The Return from Parnassus*, II. 1, and Fletcher, *Monsieur Thomas*, II IV, where three physicians disagree in respect to the diagnosis of a case Cf also *The Puritan*, IV 1, and *Lingua* (Haz Dods, ix 357) "an urinal . . . to carry his water to the physician" N Breton (*The Good and the Badde*, 1616) says of the "unlearned physician" "Upon the market day he is much haunted with urinals."

3. *party*] person Now vulgar or facetious, but used by serious writers in the sixteenth century. Cf Jonson, *The Magnetic Lady*, v. 1 "You wrong'd the party," and G. Markham, *The English Hus-wife* "compel the sick party to sweat." The word is used in the text, and elsewhere, where now we should say "the patient."

4. *moe*] more in number, see note to *1 Henry IV.* IV IV 31

4. *knew for*] was aware of. No other example of "know for" is recorded in *New Eng. Dict.*, but similar combinations of a verb and the preposition "for" are found "Think for" and "stand for" are still common among the illiterate. See also Middleton, *Father Hubbards Tales* (Bullen, viii 75) "I, not so simple as they laughed me for", Jonson, *Every Man out of his Humour*, v. IV, and Beaumont and Fletcher, *Wit Without Money*, III. 1 "your commendations are so studied for"

5. *gird at*] gibe at, as in Middleton, *The Family of Love*, II. III "men . . . gird at the law."

6. *this clay, man*] Cf W. Rowley, *A Woman Never Vexed*, IV. 1 "a gilded man of clay" *Foolish-compounded*, compounded of folly, cf Fletcher, *The Wild-Goose Chase*, II. II "we are compounded of free parts, d sometimes too Our lighter . . . nettles . . . show themselves."

invent any thing that tends to laughter, more than I
 invent or is invented on me. I am not only witty in
 myself, but the cause that wit is in other men I do
 here walk before thee like a sow that hath overwhelmed 10
 all her litter but one If the prince put thee into my
 service for any other reason than to set me off, why
 then I have no judgement Thou whoreson mandrake,
 thou art fitter to be worn in my cap than to wait at
 my heels I was never manned with an agate till now 15
 but I will inset you neither in gold nor silver, but in
 vile apparel, and send you back again to your master,
 for a jewel,—the juvenal, the prince your master,

7 tends] intends Q 10. overwhelmed] overwhelmed Q; o'rewhelm'd Ff.
 13, 36 whoreson] horeson Q, horson Ff 15 agate] Johnson, agot Q, Ff
 16 inset] in-set Q, sette (or set) Ff. 17. vile] wilde Ff 1-3 18 jewel,—
 the] jewell, the Q; Jewell. The Ff

7. invent] Reed (1803) read vent.

13 whoreson] An epithet of contempt, as frequently.

13 mandrake] A plant, the forked root of which was supposed to resemble the human figure Many superstitious beliefs were associated with the mandrake. Its root was fabled to utter a groan when pulled up, see 2 *Henry VI.* III 11 310, and Jonson, *The Sad Shepherd*, II 11 "the sad mandrake . . . Whose groans are deathful" Falstaff's allusion is to the mandrake's resemblance to a manikin.

14. to be . . . cap] For the thought, cf Jonson, *The Magnetic Lady*, I 1 "the very man, the jewel Of all the court . . . you may wear him Here on your breast, & hang him in your ear," and *The New Inn*, II 11 "Bird of her ear, and she shall wear thee there, A Fly of gold, enamell'd," with an allusion to a character called Fly Falstaff alludes, by implication, to the fashion of wearing a jewel in the hat, which came in towards the end of Elizabeth's reign Feathers were neglected in favour of the jewelled hatband, which was frequently worn in the following reign unaccompanied by a plume (Planché, *British Costumes*, p. 304)

14-15. wait . . . heels] Cf Chapm., *Monsieur D'Olive*, IV. 11 "D'Olive [to his Page] . . . twenty pounds annuity shall not purchase you from my heels!"

15. manned] provided with attendants, as in Chapman, *Monsieur D'Olive*,

III 1 "To be mand with one bare Page!"

15. agate] An allusion to the small figures, cut in agates, which were worn in rings and brooches. Cf *Romeo and Juliet*, I IV 56 "no bigger than an agate-stone", *Much Ado*, III 1. 65. "an agate very vilely cut" (an ill-natured description of a man of low stature), Jonson, *The New Inn*, II 11 "the Naples hat, With the Rome hatband, and the Florentine agat" The passage, from *The New Inn* suggests that the image of an agate may have been presented to Falstaff's fancy by the previous allusion to the page as "fitter to be worn in my cap," etc

16. inset] set, as a jewel, in gold or silver *New Eng Dict.* cites one other example of "inset" (from the seventeenth century) For the image suggested, cf Dekker, *Satiro-mastix* (Pearson, I 245) "Ide weare thee as a Jewell set in golde"

17 vile] mean.

18. jewel] scil. a brooch, with a play on the figurative use of the word, as in *Merry Wives*, III III 45 "my heavenly jewel," where Falstaff is addressing Mrs. Ford, and, ironically, in *The London Chanticleers*, XI "I am a pretty jewel to run away with her cabinet"

18 a jewel,—the juvenal] An indifferent pun, for which cf J Shurley, *The Gentleman of Venice*, III IV "are you the Jew, where be the jewels?" *Juvenal*, youth, used jocularly as in

whose chin is not yet fledged I will sooner have a
 beard grow in the palm of my hand than he shall get 20
 one on his cheek; and yet he will not stick to say his
 face is a face-royal. God may finish it when he will,
 'tis not a hair amiss yet he may keep it still at a face-
 royal, for a barber shall never earn sixpence out of it;
 and yet he'll be crowing as if he had writ man ever 25
 since his father was a bachelor. He may keep his own
 grace, but he's almost out of mine, I can assure him.
 What said Master Dumbleton about the satin for my
 short cloak and my slops?

19 *fledge*] *fledg'd*, Ff, *fledged* Cambridge.] 21 *on*] *off* Q 21 *and*]
 & Q, om Ff. 22 *God*] *Heaven* Ff. 23. *'tis*] *it is* Ff 23. *at*] *as* Ff 2-4
 25 *he'll*] *he will* Ff 27. *he's*] *he is* Ff 28 *Mast r Dumbleton*] *M Dom-*
bledon Ff; *master Dommellion* Q. 29 *my slops*] *slops* Ff.

Love's Labour's Lost, I ii 8, and
 Brome, *The New Academy*, III vii
 "this Juvenal" Rowe (ed 2) read
Juvenil

19 *fledge*] *fledged*, covered with
 down For *fledge*, cf Jonson, *A Tale*
of a Tub, IV iv "you'll be flown Ere
 I be fledged," and T. Nabbes, *The Bride*,
 II. vi O E *unfledge*, unfledged

19-21. *I will . . . cheek*] For this
 gibe at the Prince's beardless youth, cf
 Basilisco's description of Erastus, in
 Kyd, *Soliman and Perseda*, I iii "a
 child Whose chin beares no impression
 of manhood, Not an hayre, not an excre-
 ment" Also Jonson, *The Silent*
Woman, II i, and Middleton, *A Trick*
to Catch the Old One, III i "a chin
 not worth a hair." "He that
 hath no beard is less than a man," says
 Beatrice in *Much Ado*, II. i 39, 40. For
 "on" Collier conjectured of (Q off)

21 *stick*] hesitate, scruple Munday
 and Chettle, *Death of Robert Earl of*
Huntingdon, II. ii "They will not
 stick to swear," and Jonson, *Sejanus*,
 II ii.

22. *face-royal*] Cf. Beaumont and
 Fletcher, *A King and No King*, I. i
 "if you had . . . reach'd him on the
 ear, you had made the blood-royal run
 about his head"

23. *'tis not a hair amiss*] See Lodge
 and Greene, *A Looking Glasse for*
London and England, II i, where
 Remilia, in praise of her own beauty,
 says "Looke, Aluda, a haire stands
 not amisse" Remilia had just before
 asked "My haire, surpasse they not

Apollos locks? Are not my Tresses
 curled with such art As loue delights
 to hide him in their faire?" As the
 Prince had no hair on his face, not a
 hair on it was out of order

23, 24. *at a face-royal*] A quibble on
 the senses "as a royal face," and "at
 the value of the king's face (cf. *Love's*
Labour's Lost, v. ii 614) on a royal,"
 or rose-noble, a gold coin worth about
 ten shillings As the Prince's beardless
 face would not cost him sixpence at a
 barber's, it would continue to be a face-
 royal, being still worth ten shillings

25. *writ man*] described himself, in
 legal instruments, etc., as being of full
 age. The heir, Pennyboy jun , in Jonson,
The Staple of News, I i, refers to his
 twenty-first birthday as—"the day I do
 write man" Cf Middleton and Row-
 ley, *The Changeling*, III. iv, and H
 Shirley, *The Martyr'd Souldier*, IV. ii
 "[he] may write Esquire if he list at
 the bottome of the paper"

27. *grace . . . mine*] With a quibble
 on the use of "grace" in the title
 "your grace," and the sense "favour."
 Falstaff perpetrates a similar pun in
1 Henry IV I ii 17, 18

28. *Dumbleton*] Malone's emendation,
 after a conjecture by Steevens There
 is a Dumbleton Hill—a pleasant land-
 mark, with which Shakespeare was, no
 doubt, familiar—on the road between
 Evesham and Tewkesbury. Steevens
 also suggested *Double-done*, and Mason
Double-down

29. *short cloak*] A short cloak scarcely
 reaching to the waist. Of the longer

Page He said, sir, you should procure him better assurance 30
than Bardolph he would not take his band and yours,
he liked not the security.

Fal Let him be damned, like the glutton! pray God his
tongue be hotter! A whoreson Achitophel! a rascally
yea-forsooth knave! to bear a gentleman in hand, and 35

30. *Page*] *Boy Q* (throughout scene) 31. *band*] *bond Ff.* 33. *Fal*] *sir Iohn Q* (*passim*) 33. *pray God*] *may Ff* 34. *Achitophel*] *Architophel F 2.* 34. 35. *rascally yea-forsooth knave*] *Rascally-yea-forsooth-knaue, Ff, rascall yea forsooth knaue, Q*

cloaks, some reached to the knee, and others trailed on the ground, "resembling gowns rather than cloaks" (Planché, *British Costumes*, p. 293)

29 *slops*] wide breeches, of the kind still worn by Dutch peasants. Fairholt (*Costume in England*, II 371) remarks that slops are mentioned by Chaucer, and that they were again introduced into England in the reign of Elizabeth. Planché (*British Costumes*, p. 288) says that these "large breeches or sloppes" became an "important and splendid part of apparel." Cf. Jonson, *Alchemist*, III II "six great slops, bigger than three Dutch hoys"

31 *band*] *bond*, as in *1 Henry IV* III. II. 157 (see note), and Wilkins, *Miseries of Enforced Marriage*, II "draw him into bands for money"

32 *liked security*] Cf. "I like your securities," in an ironic sense, in Jonson, *The Magnetic Lady*, Induction

33 *like the glutton*] An allusion to the parable of a "certain rich man" (Dives) and Lazarus in *S. Luke*, XVI 19-25. The parable was the subject of a ballad of *Dives* [*Diverius*] and *Lazarus* (Child, *English Ballads*, II). See Fletcher, *Monsieur Thomas*, III III, and *The History of the tryall of Cheualry* "Dives burning in Sulphur," Donald Lupton (*London and the Country carbonadoed*, 1632) writes that in Alehouses "you shall see the history of Iudeth, Susanna, . . . or Dives & Lazarus painted vpon the Wall" Cf. also *1 Henry IV*, IV II 25-27

34 *A Achitophel*] The similitude is, perhaps, elucidated by *The tryall of Cheualry*, II. I "a whorsō Architophel, a parasite, a rogue," an echo, probably, of the text. Of Achitophel we read in *2 Samuel*, XVI 23, that "the counsel . . . which he counselled

. was as if a man inquired at the oracle of God" And David said (*2 Samuel*, XV 31) "O Lord, I pray thee, turn the counsel of Achitophel into foolishness." Dryden, in *Absalom and Achitophel*, describes him as "the false Achitophel" Perhaps the allusion was suggested by Peele's presentation of the character of Achitophel in *David and Bethsabe*, where, for instance, Achitophel apostrophizes earth "Ope, earth, and take thy miserable son into the bowels of thy cursed womb Once . . . thou didst spew him forth, Now for fell hunger suck him in again, And be his body poison to thy veins."

35 *yea-forsooth*] An allusion to the harmless expletives, like "yea" and "forsooth," used in place of oaths by the tradespeople in the city, who were generally Puritans Cf. *Cynthia's Revels*, V II "Citizen's Wife. Ay indeed, forsooth, madam, if 'twere in the city we would think foul scorn but we would, forsooth," and T. Heywood, *If You Know Not Me*, etc. (Pearson, I 272) "He that with yea and nay makes all his sayings, Yet proues a Judas in his dealings" The Puritans received literally the scriptural injunction, "swear not . . . but let your yea, be yea, and your nay, nay" (James, *Epistle*, V 12) Cf. *1 Henry IV*, III 1. 249-251, and note; Fletcher, *Monsieur Thomas*, II III, and *The Chances*, II III

35. *bear . . . in hand*] delude with false hopes, as in Jonson, *The Fox*, I. 1 "still bearing them in hand, Letting the cherry knock against their lips, And draw it by their mouths, and back again" Cf. *Hamlet*, II II 67, and Barry, *Ram-Alley*, II 1. "Yet will I bear some dozen more in hand, And make them all my gulls."

then stand upon security! The whoreson smooth-pates do now wear nothing but high shoes, and bunches of keys at their girdles, and if a man is through with them in honest taking up, then they must stand upon security I had as lieve they would put ratsbane in 40 my mouth as offer to stop it with security I looked a' should have sent me two and twenty yards of satin, as I am a true knight, and he sends me security Well, he may sleep in security, for he hath the horn of

36 smooth-] smoothy- Q. 40 lieve] lue Q, lief Ff, Cambridge. 42. a'] a Q, hee (or he) Ff. 43 a true] true Ff

36. stand upon] insist upon, demand, as in Jonson, *The Devil is an Ass*, III 1 "Ever . . . the harpy now stands on a hundred pieces Meer Why, he must have them, if he will"

36. smooth-pates] An allusion to the short hair of city tradesmen Men of fashion wore long hair, see Middleton, *More Dissemblers Besides Women*, I iv "I know many young gentlemen wear longer hair than their mistresses" Long hair was anathema to the Puritans Busy, the Puritan, in Jonson, *Bartholomew Fair*, III denounces long hair as "an ensign of pride, a banner" In J Cooke, *How a Man May Choose*, etc., III III, a gentleman says of a Puritan lady "ever somewhat did offend her sight, Either my double ruff or my long hair" Treatises were written in defence of short hair, or against the wearing of the hair long (cf. *Captain Underwit*, II 1) Hentzner (*Travels in England*, 1598 [Rye]) remarked that the English "cut their hair close, on the middle of the head, letting it grow on either side" Harrison writes (*Description of England*) "our heads . . . sometimes are polled, sometimes curled, or suffered to grow at length, like a woman's locks, many times cut off, above or under the ears, round as by a wooden dish"

37 high shoes] J Hall, *Virgilemizarum*, IV VI (1597), satirizes the effeminacy of the dandies who "tread on corked stilts a prisoner's pace", Fairholt (*Costume in England*, I 258) annotates "corked stilts" as "a kind of high shoe, called a moyle," citing J Higgins, *Funus' Nomenclator* (1585) "Mulleus, a shooe with a high sole now common among nice fellowes, a

moyle" See P. Stubbes, *Anatomie of Abuses*, 1595 (p 31) "they haue Corked shoes . . . which beare them vp two inches or more from the ground, whereof some be of white leather . . . razed, carued, cut, and stitched a'l ouer with silk, and laid on with gold, siluer, and such like to goe abroad in them as they are now used altogether, is rather a let . . . to a man than otherwise"

38 is through with] has arranged matters, come to an agreement, with See *New Eng Dict*, and *Lonsdale Gloss*. (1869) "To be through with any one, to complete a bargain with him"

39. taking up] obtaining money or goods on credit. Cf Dekker and Webster, *Northward Hoe*, II 1 "you shall upon your word take up so much with me another time I'll run as far in your books", R Edwards, *Damon and Pithias* (Haz. Dods, IV 76), and Marston, *What You Will*, I 1.

44 security] (a false) sense of security, cf. *Richard II* III 1 34.

44-45. horn of abundance] The cornucopia is here identified with the cuckold's horn, as in Middleton, *The Family of Love*, II 1 "good donges in that that crowns so many citizens with the horns of abundance," and *ib* V. 1 "you ha' the horn of plenty for me, which you would derive unto me from the liberality of your bawdies" For the "cornucopia" (the horn of the nymph Amalthea, set among the stars as the emblem of fruitfulness and plenty), see Ovid, *Metamorphoses*, IX 87-88, Greene, *Tritameron*, Part II (Grosart, III 133), and Ford and Dekker, *The Sun's Darling*, 17.

abundance, and the lightness of his wife shines through 45
it and yet cannot he see, though he hath his own
lanthorn to light him Where's Bardolph?

Page He's gone into Smithfield to buy your worship a
horse.

Fal I bought him in Paul's, and he'll buy me a horse in 50
Smithfield · an I could get me but a wife in the stews,
I were manned, horsed, and wived.

47. *Where's Bardolph?* *where's Bardolph*, Q (after *it* in line 46). 48. *into*
in Q. 51. *an*] Malone, and Q, *if* Ff. 51 *but*] om Ff.

"Plenties horne is alwaies full in the City," with a quibbling reference to the cuckold's horn

45 *lightness*] infidelity (cf *Measure for Measure*, II. II 170). For the play on the senses "wantonness" and "light," cf. Middleton, *A Mad World, My Masters*, v. 1 "I called for light; here come in two [courtesans] are light enough for a whole house."

46 *cannot he see*] For a commentary on the invisibility of "the horn," see Chapman, *All Fools*, v. II.

46-47 *his own lanthorn*] For this jest, cf Brome, *The City Wit*, I. II "I shall wish that your owne Lanthorne may be your direction, and that, where ever you travell, the *cornu copia*, may accompany you" Also Marston, Chapman and Jonson, *Eastward Hoe*, IV. 1 "Farewell, thou horn of abundance, that adornest the headsmen of the commonwealth! Farewell, thou horn of direction, that is the city lanthorn!" and Chapman, *Monsieur D'Olive*, I. i "Go to follow the lanthorn of your forefathers," i.e. the horn Warburton traced the jest to Plautus, *Amphitruo*, I. I. 185 "Quo ambulas tu, qui Vulcanum in cornu conclusum geris?"

48. *Smithfield*] or *Smoothfield* (cf J. Stow, *A Survey of London*, ed 1598, p 61 "a plain field, both in name and deede"), an open space outside the city walls, a little north of Newgate and west of Aldersgate, used as a market for horses, cattle, etc W Fitzstephen (Stow's *Survey*, p 61) gives a glowing account of the amblers, trotters, etc., that were offered for sale in Smithfield in his time (twelfth century). The allusions, however, to the horses sold in Smithfield that occur in the drama are

not generally flattering. In W Rowley, *A Woman Never Vexed*, II. 1, Smithfield is described as "well furnished . . . with sows, cows, and old trotting jades." Dekker and Middleton, *The Roaring Girl*, III. 1 "Larion Are we fitted with good phrampel [= mettlesome] jades?" *Coach*. The best in Smithfield, I warrant you, sir," and W. Wycherley, *The Country Wife*, I. 1 "a deceitful pampered Smithfield jade" See Madden, *Diary of Master William Silence*, pp 254, 255

50 *bought him in Paul's*] So in J. Shirley, *The Witty Fan One*, II. 1, Sir Nicholas Treedle describes one of his tutors as "the wit that I took up in Paul's" A large concourse of people assembled daily in the middle aisle of St Paul's Church for the purposes of business and recreation Serving-men seeking employment affixed to the pillars bills setting forth their qualifications and requirements In Greene, *James the Fourth* (1598), I. II, Slipper, Nano and Andrew enter with "their billes readie written in their hands"; one of the bills reads "If any gentleman . . . will entertaine . . . a young stripling . . . that can . . . let him enter his name and goe his way, and attendance shall be given" Blakeway quotes the letter of a servant, in *Harl MS 2050* "yf . . . I sett my bill in Pauls, in one or two dayes I cannot want a servisse" The scene in Middleton's *Michaelmas Term*, I. 1, and in Jonson's *Every Man out of his Humour*, III. 1, is laid in the Middle Aisle of St. Paul's

51, 52 *an . . . wived*] Reed quotes *The Choece of Change*, 1598 "a man must not make choise of three things in three places of a wife in Westminster, of

Enter the LORD CHIEF JUSTICE and SERVANT

Page Sir, here comes the nobleman that committed the prince for striking him about Bardolph

Fal Wait close; I will not see him 55

Ch. Just. What's he that goes there?

Serv Falstaff, an't please your lordship.

Ch. Just. He that was in question for the robbery?

Serv He, my lord · but he hath since done good service at Shrewsbury, and, as I hear, is now going with some charge to the Lord John of Lancaster 60

Ch. Just What, to York? Call him back again.

Serv Sir John Falstaff!

Fal. Boy, tell him I am deaf.

Page You must speak louder, my master is deaf. 65

Ch. Just I am sure he is, to the hearing of any thing good. Go, pluck him by the elbow, I must speak with him

Serv. Sir John!

Fal. What! a young knave, and begging! Is there not wars? is there not employment? doth not the king 70

53 *Enter . . . Servant*] *Enter Chief Justice, and Servant* *Ff*, *Enter Lord chief Justice. Q* 56 *Ch. Just*] *Iustice Q* 57 *an't*] *Hanner, and't Q*, *Ff*. 58 *Ch. Just*] *Iust. Q* (*passim*). 70. *begging*] *beg Ff* 71. *king*] *K. Ff* 1-3

a servant in Paules, of a horse in Smith-field, lest he chuse a queane, a knave, and a jade" For "horsed" cf Chapman, *Monsieur D'Olive*, iv 11 "myself will horse you."

55 *Wait close*] attend close to my heels So in Jonson, *Cynthia's Revels*, Induction "your beggar begins to wait close"; and *ib* iv 1 "Ay, he'll wait close, you shall see, though the beggar may off a while," and again, "twere good you did wait closer" Cf. lines 14, 15 *ante* "to wait at my heels," Falstaff bids the Page to follow him closely so that the pair should attract as little attention as possible

58 *in question*] under judicial examination (as in *Winter's Tale*, v 1 198), or the meaning may be simply "talked about," as the affair on Gads-hill does not seem to have been the subject of judicial inquiry

61 *charge*] commission

64 *tell . . . deaf*] *Ch. The Play of Stucley* (*School of Shakspeare*, 1 230)

"*Stuc* I cannot hear, I would you would speak louder. *Her.* Dost thou deride me?"

67. *pluck . . . elbow*] An unceremonious summons to halt, the rudeness of which might fairly be resented by Falstaff See Middleton, *Father Hubburds Tales* (Bullen, viii 93) "shaking me by the sleeve as familiarly as if we had been acquainted seven years together", Field, *A Woman is a Weathercock*, i. 11 "I should follow you . . . pluck you by the sleeue, Whoever were with you, in the open street With the impudency of a drunken oyster-wife" Also Middleton, *The Spanish Gipsy*, iv. iii, and J Cooke, Greene's *Tu Quoque* (Haz. *Dods*, xi 215)

70 *What! and begging!*] *C The Return from Parnassus*, iv 1 "is it not a shame that a gallant can walk the street quietly for needy fe and that, after there is a statute rec out against begging?" and Jonson,

lack subjects? do not the rebels need soldiers?
Though it be a shame to be on any side but one, it
is worse shame to beg than to be on the worst side,
were it worse than the name of rebellion can tell 75
how to make it

Serv You mistake me, sir.

Fal. Why, sir, did I say you were an honest man? setting
my knighthood and my soldiership aside, I had lied
in my throat, if I had said so 80

Serv I pray you, sir, then set your knighthood and your
soldiership aside, and give me leave to tell you, you
lie in your throat, if you say I am any other than an
honest man

Fal I give thee leave to tell me so! I lay aside that 85
which grows to me! If thou gettest any leave of
me, hang me, if thou takest leave, thou wert better
be hanged You hunt counter hence! avaunt!

Serv Sir, my lord would speak with you

Ch Just Sir John Falstaff, a word with you 90

Fal My good lord! God give your lordship good time

72. need] want Ff. 78 *serv*, . . man?] *serv*, . . man, Q, *serv*? . . man? Ff.
88. *hunt counter*] *hunt couler*, Q, *Hunt-counter*, Ff. 91 *God*] om Ff

Every Man in his Humour, II II
"sham'st thou not to beg? the
wars might still supply thy wants . .
Or honest labour."

78, 79 *setting aside* saving, or
divesting myself, for the nonce, of, my
knighthood and my soldiership So in
Wilkins, *Miseries of Enforced Marriage*
(*Haz Dods*, ix 530) "(setting thy
worship's knighthood aside) he lies in
his throat that says so"

80. *in my throat*] as deep as the
throat, "damnably" *Hamlet*, II II
609. "the lie i' the throat, *£s* deep as
to the lungs," and Jonson, *A Tale of a*
Tub, IV III.

86. *grows to*] has become incorpor-
ated with me, is a part of me *Pericles*,
IV VI 45 "that which grows to the
stalk, never plucked yet" Cf *All's*
Well, II I. 37, and Jonson, *The Sad*
Shepherd, I II

88 *hunt counter*] are on the wrong
side, with, perhaps, a quibbling
allusion to the "Counter," or debtors'
pri, as in *Comedy of Errors*, IV. II.

39 "A hound that runs counter [*viz*
a sergeant or catchpole]" "Hunt
counter" was a technical hunting term
used of hounds, particularly young
hounds, which hunt "backwards the
same way that the chase is come"
(*Turbervile, Booke of Hunting*) Cf
Hamlet, IV V 110, and Jonson, *A Tale*
of a Tub, III I "You mean to make
. . a hare Of me, to hunt counter thus,
and make these doubles" The modern
term for "counter" is "heel," that is
to say, "pursuing backwards the line
of the hunted hart" (Madden, *Diary of*
Master William Silence, p 51) Some
editors accept Ff *Hunt-counter*, a word
defined by Johnson as "blunderer," and
by Ritson as "worthless doe."

88. *avaunt*] An interjection used in
dismissing a dog Lyly, *Campaspe*, V
III "Lais [to the cynic Diogenes]
Downe, villaine . . . Mil Will you
couch? Phry Auaunt, curre!"

91, 92 *God day*] A customary
salutation, *Mucedorus* (*Haz Dods*, VII
240) "then with a whip I give him
the good time of the day."

of day. I am glad to see your lordship abroad I heard say your lordship was sick. I hope your lordship goes abroad by advice Your lordship, though not clean past your youth, hath yet some 95 smack of age in you, some relish of the saltiness of time, and I most humbly beseech your lordship to have a reverend care of your health.

Ch. Just. Sir John, I sent for you before your expedition to Shrewsbury. 100

Fal. An't please your lordship, I hear his majesty is returned with some discomfort from Wales

Ch. Just. I talk not of his majesty you would not come when I sent for you.

Fal. And I hear, moreover, his highness is fallen into this 105 same whoreson apoplexy

Ch. Just. Well, God mend him! I pray you, let me speak with you.

Fal. This apoplexy is, as I take it, a kind of lethargy, an't please your lordship, a kind of sleeping in the 110 blood, a whoreson tingling.

Ch. Just. What tell you me of it? be it as it is

Fal. It hath it original from much grief, from study and

92 *day] the day* Ff. 95 *hath] have* Q. 96 *age] an ague* Q. 97
time] time in you Q. 99. *for you] you* F 1 101 *An't] Capell, Andt Q,*
If it Ff. 103 *you] you?* Ff 107. *God] heaven* Ff 107 *pray you]*
pray Ff. 109 *is, as I take it,]* as I take it? is Q 110 *an't . . . lord-*
ship] Pope; and't . . . lordship Q, om Ff 110. *kind of]* om. Ff. 110.
in] of Ff 112 *it?] it, Q.* 113 *it] its* Ff 3, 4

92. *abroad]* out-of-doors, cf *The Return fr. m Parnassus*, II. iv "he is walked abroad to take the benefit of the air"

94 *by advice]* under medical advice.

94-96. *Your . . . hath . . . you]* For the concord, cf. Jonson, *A Tale of a Tub*, iv. v "your ladyship forgets yourself." Q reads *have*

96, 97 *saltiness time]* Cf Middleton, *The Spanish Gipsy*, III. 1 "Rod The freshness of the morning be upon you both! *San* The saltness of the evening be upon you single!"

98 *reverend]* reverent, as frequently 101 *Fal An't]* For Falstaff's irrelevant replies, cf. Jonson, *The Devil is an Ass*, v. 11, where Pug baffles Ambler with answers "from purpose"

102 *discomfort]* grief of mind, cf *Macbeth*, IV. 11. 29 "Capell proposed to read *discomfit*."

106 *whoreson]* An intensive epithet of little meaning, as in III. 11. 177 *post*

106. *apoplexy]* paralysis, cf. *Hamlet*, III. iv. 73

107 *mend]* restore to health So in *Sir Thomas Wyat* (Pearson's *Dekker*, III. 84) "The King is sick, God mend him," and Kyd, *The Spanish Tragedy*, IV. IV "God amende that mad Hieronimo."

109 *apoplexy . . . lethargy]* Cf *Coriolanus*, IV. v. 240

112 *What]* why, as in *Coriolanus*, III. 1. 315.

113 *it original]* its origin. ~Chapman, *All Fools*, v. 11 "their original

perturbation of the brain : I have read the cause of
his effects in Galen it is a kind of deafness 115

Ch. Just I think you are fallen into the disease, for you
hear not what I say to you.

Fal. Very well, my lord, very well : rather, an't please
you, it is the disease of not listening, the malady of
not marking, that I am troubled withal 120

Ch. Just To punish you by the heels would amend the
attention of your ears, and I care not if I do become
your physician

Fal I am as poor as Job, my lord, but not so patient
your lordship may minister the potion of imprison- 125
ment to me in respect of poverty ; but how I should
be your patient to follow your prescriptions, the wise
may make some dram of a scruple, or indeed a
scruple itself.

Ch Just I sent for you, when there were matters against 130
you for your life, to come speak with me

115 *his*] *its* F 4 118 *Fal*] *Old Q* 118. *an't*] *and't* Q. 122 *do*
become] *be* Ff 131 *come speak*] *speak* Ff 2-4.

. . is unsearchable " For "it," cf
Tempest, II 1. 170, and Jonson, *The*
Silent Woman, II III "all it friends."

115 *Galen*] Claudius Galenus, a
famous Greek physician, born at Per-
gamus, 131 A.D. He wrote numerous
treatises on anatomy, physiology and
medicine, including *De Anatomis Ad-*
ministratibus and *De Usu Partium*
Corporis Humani. Galen's authority as
a physician was still great in the six-
teenth century, he is frequently men-
tioned in the drama cf. Jonson, *The*
Fox, II 1 "old Hippocrates or Galen,"
and *The Magnetic Lady*, III III "The
doctor . . with his conjuring names,
Hippocrates, Galen or Rasis, Avicen,
Averroes."

119, 120 *it* . . . *marking*] Cf *Love's*
Labour's Lost, I 1. 288.

121 *To* . . . *heels*] To place gyves
on your heels, to imprison you *Hicks-*
corner (Haz *Dods*, I. 170) "I will go
fetch a pair of gyves, For . . he shall
be set fast by the heels." See also
Middleton and Dekker, *The Roaring*
Girl, III III "lie by the heels" [= to
lie in prison], Middleton, *Mayor of*
Que .borough, v. 1 "I'll lay thee by

the heels all the days of thy life", and
The Play of Stucley (Simpson, *School*
of Shakspeare, I. 223) "the unciul
Lord . . clapt iron on my heels, And
in a dungeon his purpose was to
farnish me"

122. *attention*] Capell read *inatten-*
tion.

124 *poor* . . *Job*] Craig cites Sher-
wood "Poore as Iob Povre comme
Iob," and Marston and Webster, *The*
Malcontent, III. II "Men Thou art
very poor *Mal.* As Job"

124. *so patient*] *Epistle of S James*,
v. II "the patience of Job"

127 *the wise*] Cf II II 137 *post*.

128, 129 *make* . . *itself*] hesitate to
believe, or, in fact, doubt. Cf. *Cym-*
beline, v. v. 183 *Dram*, 60 gr in
apothecary's weight, hence used fig
for a very small quantity (as in *All's*
Well, II III 232) *Scruple*, feeling of
doubt, with a play on "scruple," 20 gr.
in apothecary's weight, hence fig a
very small quantity.

131. *for*] touching, cf. the use of
"for" in expressions denoting an object
risked, as in *Love's Labour's Lost*, v.
II. 726.

Fal. As I was then advised by my learned counsel in the laws of this land-service, I did not come

Ch Just Well, the truth is, Sir John, you live in great infamy 135

Fal He that buckles him in my belt cannot live in less.

Ch Just Your means are very slender, and your waste is great

Fal I would it were otherwise, I would my means were greater, and my waist slenderer. 140

Ch Just You have misled the youthful prince

Fal The young prince hath misled me I am the fellow with the great belly, and he my dog

Ch. Just Well, I am loath to gall a new-healed wound
your day's service at Shrewsbury hath a little gilded 145
over your night's exploit on Gadshill: you may
thank the unquiet time for your quiet o'er-posting that
action

136 *him*] *himselfe* Q 137 *are*] *is* Ff 137, 138 *is great*] *great* Ff.
140. *waist*] *Steevens*, *waste* Q, Ff 140 *slenderer*] *slender* Q.

132, 133. *As . . . land-service*] *As* I was then advised by my counsel, a man learned in Military Law, that being at the time engaged on military service I was not legally bound to obey the Lord Justice's summons *Land-service*, military service as opposed to sea-service. Cf Fletcher, *The Honest Man's Fortune*, iv. 1 "Any thing but follow to this Land-service; I am a Sea-Captain you know", *Captain Underwit*, 1 "does your Comand extend to the Sea or the land service?"; *Dick of Devonshire*, II III "land soldiers." "Land-service" would apply to such adventures as the exploit on Gadshill See Middleton and Dekker, *The Roaring Girl*, v. 1 "all his service is by land, and that is to rob a fair, or some such venturous exploit."

133 *I did not come*] So when W Fleetwood, City Recorder, sent for the owner of the Theatre with the intention of binding him over, the latter—writes Fleetwood to Lord Burleigh (June 18, 1584)—"sent me word that he was my lord of Hunsdon's man and that he would not come at me but he would in the morning ride to my lord"

137 *means*] pecuniary resources, as in *Measure for Measure*, II. II. 24.

140. *waist*] Falstaff's pun on

"waste" and "waist" is not original It occurs in Lyly, *Endimion*, III. III "How thrifty must she be in whom there is no waste" And Middleton, *The Phoenix*, I VI "How small are women's waists to their expenses!"

142, 143. *the fellow . . . dog*] Possibly, as Lee suggests, a reference to some well-known beggar of the day—notably fat and blind—who was led about by a dog. Cf, however, Webster, *The White Devil*, IV. I "Brach. No, you pander? *Flam* What, me, my lord? am I your dog?" For "fellow . . . belly", cf Dekker and Webster, *Northward Hoe*, V I "one of your fat city chuffs, whose great belly argues that the felicity of his life consists in capon, sack, and sincere honesty"

145, 146 *gilded over*] Cf *Antony and Cleopatra*, I V 37, d Field, *A Woman is a Weathercock*, II I "I have no ladyship to gild my infamy" Fletcher (*The Chances*, IV. III) has "gilded o'er" in the sense "under the influence of drink"

147. *o'er-posting*] getting over, escaping the consequences of Craig refers to 2 *Henry VI* III. I 255, where Hart explains "posted over" as "hurried over. . . . From the sense of post-haste"

Fal. My lord?

Ch. Just. But since all is well, keep it so: wake not a 150
sleeping wolf.

Fal. To wake a wolf is as bad as to smell a fox

Ch. Just. What! you are as a candle, the better part burnt
out

Fal. A wassail candle, my lord, all tallow · if I did say of 155
wax, my growth would approve the truth

Ch. Just. There is not a white hair on your face but should
have his effect of gravity.

Fal. His effect of gravy, gravy, gravy.

Ch. Just. You follow the young prince up and down, like 160
his ill angel.

Fal. Not so, my lord, your ill angel is light, but I hope
he that looks upon me will take me without weighing

149 *My lord?* *My lord Q.* 152 *to smell*] *smell Q* 157. *on*] *in Q*
161. *ill*] *evill Ff.* 163 *without*] *without, Ff I, 2*

149. *My lord?*] Singer read *My*
lord—

150, 151 *wake . . . wolf*] Cf. J
Heywood, *Proverbs* (ed Sharman,
p 51), 1546 "It is evil waking of
a sleeping dog"

152 *to . . . fox*] Cf *Lochnie*, II. v
"Trompart his nose bleeds, but
I smell a fox," and *Times Metamor-*
phosis, 1608 (p 31) "Oh now, I smell
a fox." "To smell a fox" is "to sus-
pect foul play", Falstaff seems to
allude to the machinations of the Chief
Justice (cf line 203 *post*). The speech
is perhaps an aside

153 *What!*] Why! An exclamation
of impatience

155 *wassail . . . tallow*] a large
tallow candle used at "wassails," i.e.
feasts and carousals Falstaff is later
compared to a candle-mine (II iv
293 *post*) For "wassail," cf *Love's*
Labour's Lost, v II. 10, and *Hamlet*, I
iv 9

156. *wax*] with a quibbling reference
to "wax," to increase R Verstegan,
Restitution of Decayed Intelligence,
1605 (p 127), remarks that the first
syllable of "wassail" [i.e. "waes-heal"],
"being the same verb [as pret 'was']
in the imperative mood and now pro-
nounced *wax* is as much to say as *grow*
bee or *become*."

156 *growth*] size, as in *Merry Wives*,
IV. iv 50.

156 *approve*], establish, as in line
187 *post*.

158. *have . . . gravity*] produce its
effect of grave demeanour. In T. Hey-
wood's *If you Know not Me You Know*
Nobody, Part II (Pearson, I 306), the
worthy citizen Master Hobson is re-
spectfully addressed as "your grauntie."
Cf. *Merry Wives*, III I 57

162. *ill angel*] An allusion to the be-
lief that every individual is attended by
a good and an evil angel In Marlowe's
Doctor Faustus, a Good Angel and an
Evil Angel contend for Faustus' soul,
cf. note to II iv. 328 *post*. Ff read
evill for "ill," but cf. *Tempest*, I. II.
458 "ill spirit."

162 *ill . . . light*] A quibbling al-
lusion to the gold coin called an angel.
This was first struck by Edward IV. in
1465, when its value was 6s 8d, in the
reign of Edward VI it was current at
10s The angel was at first known as
the Angel-Noble, having as its device
the Archangel Michael piercing the
dragon For the quibble on "ill angel,"
(1) an angel of darkness, and (2) a coin
light in weight, cf Marston, *What You*
Will, IV. I. "the devil is an angel of
darkness . . . Ay, but those are angels
of light . . . Light angels," where
there is a further quibbling reference to
"angels of light." Cf also R Daven-
port, *A New Tricke to Cheat the Drwell*,
V. I "Angels are These of Light, or

and yet, in some respects, I grant, I cannot go. I cannot tell. Virtue is of so little regard in these costermonger times that true valour is turned bear-herd pregnancy is made a tapster, and hath his quick wit wasted in giving reckonings all the other gifts appertinent to man, as the malice of this age shapes them, are not worth a gooseberry. You that are old consider not the capacities of us that are young, you do measure the heat of our livers with

164, 165 go I . . tell] go I . . tell, Q. 166. costermonger times] Capell, costar-mongers times Q, Costor-mongers Ff 1, 2, costermongers dayes Ff 3, 4. 166, 167 bear-herd] Berod Q, Beare-herd Ff 1, 2, Bear-herd F 3 167. hath] om Q. 169. this] his Q. 170 them, are] the one Q. 172. do] om Ff.

but light Angels?" and Jonson, *A Tale of a Tub*, I 1 (quibbling on "good angel" and the name of the coin)

164 go] With a quibble on the senses (1) be current, as in Dekker, *The Honest Whore*, Part I (Pearson, II. 41) "I'll so batter your crowne, that it shall scarce go for five shillings", and (2) walk, "travel afoot," as in Beaumont and Fletcher, *A King and No King*, v. 111.

164, 165 I cannot tell] An expression of perplexity "I don't know what to think" *The Merry Devil of Edmonton* (Haz Dods, x 254) "God forgive me, a man cannot tell, neither. 'Sfoot, I am so out of patience, I know not what to say", and *The Puritan*, I 11. Johnson suggested that there is a play on "tell" in the sense "count as good money."

165. Virtue] valour, as in *1 Henry IV* II. iv. 119

166. costermonger times] "These times when the prevalence of trade has produced that meanness that rates the merit of everything by money" (Johnson) The allusion may, however, be to the decay of fighting with weapons in "these degenerate times" when gentlemen settle their quarrels after the fashion of costermongers, see III 11 31, 32 post For the contemptuous reference to costermongers, cf. Dekker, *The Gulls Horn-booke* "their muses (that are now turned to merchants)."

166, 167. bear-herd] A show-m who leads about and exhibits performing bears. The bear-herd's was accounted a low and most disagreeable occupa-

tion, see Gammer Gurton's Needle, I 11 "Ich were better to be a bearward and set to keep bears," where the speaker had just said of himself "Was never poor soul that such a life had" Jonson, *The Silent Woman*, I 1 "I entreated a bearward . . to come down with the dogs of some four parishes, and cried his games under Master Moroses window," etc. In Fletcher, *The Wild-Goose Chase*, IV. 11, a wooer is requested, when next he came to woo, to come "not boisterously, And furnished like a bear-ward" The form "bear-herd" occurs again in *Taming of the Shrew*, Induction, II 21, elsewhere in Shakespeare we find "bear-ward"

167. pregnancy] readiness (of wit) *New Eng Dict* quotes T G, *The Rack Cabinet*, 1616 "excellent qualities. as . . pregnancy of wit"

167, 168 tapster . . reckonings] Cf *1 Henry IV*, II. iv 100, 101

170 not . . gooseberry] Proverbial. Cf. *Troilus and Cressida*, v. iv 13 "not proved worth a blackberry"

172, 173 measure . . galls] For this contrast between youth and age Shakespeare is indebted to Lyly, *Euphues, Anatomy of Wyt* (Bond, I. 192, 193), where Euphues remonstrates with Eubulus "Doe you measure the hotte assautes of youth, by the colde skirmishes of age? whose yeares are subject to more infirmities than our youth, we merry, y^e melancholy," etc. The thought is used again by Lyly in *Loues Metamorphosis*, IV 11 That old man measureth the hott assau^t of

the bitterness of your galls. and we that are in the vaward of our youth, I must confess, are wags too

Ch. Just Do you set down your name in the scroll of 175 youth, that are written down old with all the characters of age? Have you not a moist eye? a dry hand? a yellow cheek? a white beard? a decreasing leg? an increasing belly? is not your voice broken? your wind short? your chin double? your wit single? 180 and every part about you blasted with antiquity? and will you yet call yourself young? Fie, fie, fie, Sir John!

Fal. My lord, I was born about three of the clock in the afternoon, with a white head and something a round 185 belly. For my voice, I have lost it with halloing and

175 *Ch* Just.] *Lo. Q* 180. *your chin double*] *om. Ff.* 182 *yet*] *om. Ff.* 184, 185. *about . . . afternoon*] *om. Ff.* 186. *halloing*] *hallowing Q, Ff i, 2, hollowing Ff 3, 4*

love with the cold skirmishes of age" For the liver as the source of love, see *Merry Wives*, II. i. 119, and Lyly, *Endimion*, I iii

174 *vaward*] vanguard, used fig for "early part" here and in *Midsummer-Night's Dream*, IV. i. 111 "the vaward of the day" Nashe, *Summer's Last Will* (Haz *Dods*, viii. 57) "in the vaunt-guard of Summer."

174. *wags*] rakes Beaumont and Fletcher, *Knight of Burning Pestle*, II. i "you have been a wag in your days," where the Citizen's Wife is rallying her husband on his youthful follies, and Middleton, *A Trick to Catch the Old One*, II. i "he has been youthful, but is he not now reclaimed? . . . if men be wags, are there not women wag-tails?"

176, 177 *characters*] characteristics, with a play on the sense "letters" So Jonson, *Sejanus*, III. i "our self imprest with aged characters," and Fletcher, *The Spanish Curate*, IV. i "the characters of age are printed on you"

177, 178. *dry hand*] See *Othello*, III. iv 36, 37 "Oth. . . . This hand is moist . . . Des. It yet has felt no age nor known no sorrow," and *Much Ado*, II. i 125, 126 A moist hand was regarded as a characteristic of youth and vigour, cf. *Venus and Adonis*, 25, 26

178 *yellow cheek*] So R Gomersal speaks of "the tallow of the cheek" as

a concomitant of old age (*Upon our vain flattery of ourselves*, etc.)

180 *single*] feeble, with a play on "double" in the antithetical clause "your chin double" For "wit single," cf. Lyly, *Campaspe*, II. ii "So dis-solute, absolute I would say, in bodie . . . So single, singular in minde," and *Romeo and Juliet*, II. iv. 71, 72 (where Lyly's pun on "single" is repeated) Also Marston, *Histro-Mastix*, III. i "these are single jests indeed"

181 *blastid*] withered *Antiquity*, age, as in *Sonnets*, lxxii 10.

184-186 *I was born . . . belly*] Cf. in U Fulwell, *Like Will to Like* (Haz *Dods*, III 337), Newfangle's quizzing answer to Virtuous Life, who has asked him his name "I was but little when I was first born, And my mother to tell me my name thought it scorn."

185 *something a*] Collier MS reads *something of a* For the adverbial use of "something," cf. *Tempest*, III. i 58.

186 *halloing*] Perhaps "shouting joyously in boyish glee" (cf. prov. "do not hallow till you are out of the wood") In W R, *A Match at Midnight*, I. i, a highwayman referring to a prospective booty, a traveller on the highway, exclaims "There's a morning bird, his flight, it seems, for London he halooos and sings sweetly prythee, let's go and put him out of tune." The conjunction here of "halooos" and "sings," and of

singing of anthems. To approve my youth further,
I will not the truth is, I am only old in judgement
and understanding; and he that will caper with me
for a thousand marks, let him lend me the money, 190
and have at him For the box of the ear that the
prince gave you, he gave it like a rude prince, and
you took it like a sensible lord I have checked him
for it, and the young lion repents, marry, not in
ashes and sackcloth, but in new silk and old sack. 195

Ch. Just Well, God send the prince a better companion!

Fal God send the companion a better prince! I cannot
rid my hands of him.

Ch. Just Well, the king hath severed you and Prince
Harry I hear you are going with Lord John of 200
Lancaster against the Archbishop and the Earl of
Northumberland.

Fal Yea, I thank your pretty sweet wit for it. But look

187 further,] farther, Ff 1, 2 191 of the] of th' Ff 1, 2, oth' F 3, o' th'
F 4 191 ear] yeere Q 195 ashes and] om Ff 3, 4 196 Ch Just]
Lord Q (throughout scene) 196, 197 God] Heau. n Ff 199, 200 and
Prince Harry] om Q 203 Yea] Yes Ff

"hallowing" and "singing" in the
text, suggests that "halloing" as well
as "singing" should be construed with
"of anthems" "Hollo," a variant
of "hallo," is found, in the sense "call
or whistle on the fingers," in *Sir Giles
Goosecap*, III. 1 "I had thought my
fingers' ends would have gone off with
holloings." Cf Lyly, *The Woman in
the Moone*, III. 11, and Jonson, *The
Magnetic Lady*, v v "noises .
shoutings, hallowings"

191 have at him] here's at him *Have
at*, to have a "go" or "try" at *The
Interlude of Youth* (Haz. *Dods*, II. 28).
"*Pride* Let us begin all at once.
Youth Now have at thee", Jonson,
The Magnetic Lady, II. 1 "If you will
[have a beating], have at you", *The
Case is Altered*, III. 1, Fletcher, *The
Chances*, II. 1. "Have at" is often
used, as in the text, in connection with
the acceptance of a wager, see Lodge
and Greene, *A Looking Glasse for
London and England*, III. III, and
Fletcher and Massinger, *The Elder
Brother*, IV. III "Sylvia I'll lay my
life . . . *Angelina* Dare you venter
that? *Syl.* Let him consent, and have
at ye!"

194 the young lion] Cf. *I Henry IV*
III. III. 148

194, 195. marry . sack] Spoken,
Craig suggests, as an aside. The
thought is borrowed from Lyly,
Euphues, Anatomy of Wyt (Bond, I
224) "I meane so to mortifie my selfe
that in stead of silkes I will weare
sackcloth." The word-play on "sack-
[cloth]" and "sack" is common See
A Larum for London, II "Come, we'll
mourne in sacke for him," and Fletcher,
The Wild-Goose Chase, v. II: "You
shall find us i' the tavern, Lamenting in
sack and sugar for our loss" For
"old sack," cf Porter, *Two Angry
Women of Abington* (Haz. *Dods*, VII
300) "'tis an old proverb and a true,
Goose giblets are good meat, old sack
better than new," and Fletcher,
Monsieur Thomas, III. 1 "Old Sack,
Boy Old reverend Sack" Sack was
a generic name for a class of white
wines imported from Spain and the
Canaries, see note to *I Henry IV*. I
II. 114

203, 204 look you pray, all you]
Dyce (ed 2) points "look you, pray,
all you"

you pray, all you that kiss my lady Peace at home,
 that our armies join not in a hot day, for, by the 205
 Lord, I take but two shirts out with me, and I mean
 not to sweat extraordinarily · if it be a hot day, and
 I brandish any thing but a bottle, I would I might
 never spit white again. There is not a dangerous
 action can peep out his head, but I am thrust upon 210
 it · well, I cannot last ever : but it was alway yet the
 trick of our English nation, if they have a good thing,
 to make it too common. If ye will needs say I am an
 old man, you should give me rest I would to God
 my name were not so terrible to the enemy as it is 215

205, 206 by the Lord, I] if I Ff 1-3; I F 4 207 and] & Q, if Ff
 208 a bottle,] a bottle, Q, my bottle, Ff 208 I would] would Ff. 211-
 217 but at . motion] om Ff. 214. God] heauen Ff

206 I take . shirts] There are many allusions in the drama to the effects of fighting on a soldier's linen Cf. T. Nabbes, *The Unfortunate Mother*, III III "Had you bin there [a battle], Beneventi, 'twould have made your linnen Soone want perfuming" In Fletcher and Massinger, *Little French Lawyer*, IV. IV, we read that it was Cæsar's practice to fight in a "fighting shirt"

206, 207 I . . extraordinarily] Cf Middleton and Rowley, *The Spanish Gipsy*, II II "This was one of my master's dog-days, and he would not sweat too much"

208. I bottle] Cf I Henry IV v III 51-53 For "and I brandish" Capell read *an I brandish*.

208, 209. I would spit white] I would I may (1) never again have a thirst on me, or (2) never again spit white as a consequence of having drunk to excess. For (1) cf. Massinger and Dekker, *The Virgin Martyr*, III. 1 "*Spungus*. Had I been a Pagan stil, I could not have spit white for want of drink, but come to any Vintner now, and bid him trust me, because I turn'd Christian, and he cries puh", to spit white is still popularly regarded as an effect or concomitant of thirst (cf Massinger, *The Guardian*, IV. II · "Keep your wind-pipe moist, that you may not spit and hem.") Cf. also Rabelais (W. F. Smith, II VII) "every man found himself so thirsty from having drunk of these turned Wines

that they did nothing but spit as white as Maltese Cotton saying 'We have got the Pantagruel, and have our Throats salted,'" and Villon, *Gd Test* 62 "Je congnoys approcher ma soef Je crache blanc comme cotton" For (2) cf Lyly, *Mother Bombe*, III II "*Riscio* they haue sod [their livers] . in sacke these fortie yeares *Halfepepie* That makes them spit white broath as they doe" Fumivall suggested that Falst aff alludes to white spittle as a sign of health, quoting *Batman upon Bartholome* "the white spittle not knotte signifieth health" For 'spit white' cf also Marston, *The Fawn*, II 1 "spit white, spit thy gall out," and *ib.* IV. 1 "a man of a most unfortunate back, spits white, has an ill breath"

210. action] enterprise Jonson, *Catiline*, V IV "the great spirits were with you in the action." The word is also sometimes used in reference to highway robberies and street frays, cf I Henry IV III. III 2

210. peep out head] A ludicrous image Nashe, *Pierce Pennilesse* (McKerrow, I 188). "the people began exceedingly to laugh, when Tar ton first peep't out his head."

210 thrust upon] Cf Cartwright, *The Ordinary*, V 1. "Will not any woman thrust herself upon a good fortune when it is offered her?"

211 yet] ever

212 trick] custom, way, as in *Measure for Measure*, III. II. 56

I were better to be eaten to death with a rust than to be scoured to nothing with perpetual motion.

Ch. Just. Well, be honest, be honest; and God bless your expedition!

Fal. Will your lordship lend me a thousand pound to 220 furnish me forth?

Ch. Just. Not a penny, not a penny; you are too impatient to bear crosses. Fare you well commend me to my cousin Westmoreland

[*Exeunt Chief Justice and Servant*]

Fal. If I do, fillip me with a three-man beetle. A man 225

224 *Exeunt* . . .] Capell (subst.), Exit Ff 2-4, om Q, F 1. 225 *fillip*] *fillip* Ff. 225 *three-man beetle*] *three man beetle* Q, *three-man-Beetle* Ff.

217. *scoured*] as a rusty sword is cleansed by friction with ashes Nabbes, *The Bride*, II. vi "blades must be scoured," and Beaumont and Fletcher, *Cupid's Revenge* "run over my old tuck with a few ashes"

217 *perpetual motion*] The idea of "perpetual motion" was not new in Shakespeare's time A design for a machine to generate perpetual motion appears in Villard d'Honnecourt's Sketch Book (thirteenth century) Several treatises on perpetual motion were published in the late sixteenth century Edmund Jentil, in a letter to Lord Burghley, Oct 1594, professed to have invented a "perpetual motion," able to "dryve a myll" Jon-on alludes to a similar invention in *The Silent Woman* (1609), v. i "the perpetual motion is here, and not at Eltham" The idea of perpetual motion was exploited by charlatans. See e.g. J. Tomkis, *Albumazar*, I v, where the astrologer Albumazar despatches, as a gift to "the house of Ottoman,"

"The perpetual motion

With a true larum in't, to run twelve hours

Fore Mahomet's return"

Cf. also J. Cooke, *Greene's Tu Quoque* (Haz. Dods, II 192).

221 *furnish* . . .] *forth*] equip, cf *Hamlet*, I ii 181

223. 10 . *crosses*] A play upon the senses, (1) to carry money about one, and (2) to endure crosses or disappointments. Such quibbles are numerous Cf Jonson, *Every Man in his Humour*, v. 1 "Clem doth he bear his

cross with patience? Mus Nay, they have scarce one cross between them both to bear", and Dekker and Webster *Westward Ho*, III ii 'I have not one cross about me, only you two' *Crosses*, coins (cf. *Lingua*, I i 11), strictly speaking, coins having on them the representation of a cross A cross, however, appeared on most English coins from the "sceatta" (600 A.D.) onward

223 *commend*] "remember"

22. *fillip* . . .] *beetle*] give me a smart flip with a rammer Palgrave (*Levularissement*) has "Fyllipe with ones fyngar, *chicquemode*," and Baret (*Alvearie*) "To fillip one, *talitrum* [= a rap or fillip with the finger] *impingere*, incutere, infringere alicut." Cf Kyd, *Soliman and Perseda*, v. iii "man's life is as a glasse, a d a phillip may cracke it", Fletcher, *The Chances*, III iv "one Will not fly back for fillips", and *Captain Underwit*, IV i "Hee . . . fillips all the time with his finger" *New Eng Dict* defines a fillip as "a smart stroke given by bending the last joint of a finger against the thumb and suddenly releasing it" The humour lies in the suggested use of a three-man beetle to produce so insignificant an application of force Steevens explained the passage as an allusion to a game played by boys in Warwickshire, and called "filliping the toad." The manner was to put a toad on one end of a short board placed across a small log, and then to strike the other end with a bat, thus jerking the toad high in the air.

can no more separate age and covetousness than a'
can part young limbs and lechery: but the gout
galls the one, and the pox pinches the other, and
so both the degrees prevent my curses. Boy!

Page. Sir?

230

Fal What money is in my purse?

Page Seven groats and two pence

Fal I can get no remedy against this consumption of the
purse borrowing only lingers and lingers it out, but
the disease is incurable. Go bear this letter to my 235
Lord of Lancaster, this to the prince, this to the
Earl of Westmoreland; and this to old Mistress
Ursula, whom I have weekly sworn to marry since
I perceived the first white hair on my chin. About
it ~ you know where to find me [Exit Page] A 240
pox of this gout! or, a gout of this pox! for the one
or the other plays the rogue with my great toe.
'Tis no matter if I do halt, I have the wars for my
colour, and my pension shall seem the more reason-
able A good wit will make use of any thing I 245
will turn diseases to commodity. [Exit

226 a'] he Ff.

229 curses Boy'] curses Boy? Ff, curses, boy. Q

239 on] of Q

240 Exit Page] Capell

242 the other] th' other Ff

243 'Tis] It is Ff.

246 Exit] Capell, Exeunt Ff, om Q

Three-man beetle, a sledge-hammer or
rammer with three handles, wielded by
three men, it was used in driving
wedges or piles *A Military and Sea
Dictionary* (1711) explains "beetles"
as "Great Sledges, or Hammers, to
drive down Palisades, or for other
Uses" Cf Lyly, *Pappe with an
Hatket*, Dedication (Bond, III), *The
Play of Dick of Devonshire*, IV 1, and
Jonson, *A Tale of a Tub*, I III

225-227 *A man* . . . *lechery* Cf.
Dekker, *The Honest Whore*, Part II
(Pearson, II. 115) "when all sinnes
are old in vs . . . Couetousnesse does
but then lie in her cradle . . . Letchery
loues to dwell in the fairest lodging,
and Couetousnesse in the oldest build-
ings, that are ready to fall"

229 *degrees*] stages of life Dyce,
after Collier MS, read *diseases*

240, 241 *A pox* . . . *pox*'] Field,
Amends for Ladies, v II, has a similar
jest "Count . . . a pox o' this cold!
Will A cold o' this pox, you might
say."

244 *colour*] reasonable excuse, see
I Henry IV III II 100, and *Cymbeline*,
III I 51

244 *pension*] Fynes Moryson (*Itiner-
ary*, 1617) writes "They who are
maimed in the warres haue . . .
a Pension for life, or the value of the
Pension in ready money" (III. IV VI
290) In Middleton, *Father Hubburds
Tales* (Bullen, VII 97), "pension"
["the haide frozen pension she gaue
me"] is an alms given to a broken
soldier.

246. *commodity*] profit, cf *King
Lear*, IV I 21

SCENE III — *York. The Archbishop's palace.*

Enter the ARCHBISHOP, the LORDS HASTINGS, MOWBRAY, and BARDOLPH

Arch Thus have you heard our cause and known our means,
And, my most noble friends, I pray you all,
Speak plainly your opinions of our hopes.
And first, lord marshal, what say you to it?

Mowb I well allow the occasion of our arms, 5
But gladly would be better satisfied
How in our means we should advance ourselves
To look with forehead bold and big enough
Upon the power and puissance of the king

Hast. Our present musters grow upon the file 10
To five and twenty thousand men of choice,
And our supplies live largely in the hope
Of great Northumberland, whose bosom burns
With an incensed fire of injuries

L. Bard The question then, Lord Hastings, standeth thus, 15
Whether our present five and twenty thousand
May hold up head without Northumberland?

Hast. With him, we may.

L. Bard. Yea, marry, there's the point.
But if without him we be thought too feeble,

SCENE III.

SCENE III.] Steevens, *Scena Quarta* Ff. York] Pope The . . . palace]
Theobald Enter . *Bardolph*] Ff subst (. . Lord *Bardolfe*), Enter th'
Archbishop, Thomas Mowbray (Earle Marshall) the Lord Hastings, Faucon-
bridge, and *Bardolfe* Q 1 *Arch*] Bishop. Q 1, cause] causes Ff.
1 known] *kno* (or *know*) Ff 5. *Mowb*] Marsh Q, Mow Ff 1, 3, 4, Mor
F 2. 15 *L. Bard*] *Bard* Q (throughout). 18 *Yea*] I Ff

SCENE III

5. *allow*] admit, as in *Rape of Lucrece*,
1845 *Occasion*, cause, reason

7 in . . . means] with the means at
our disposal. *Advance*, raise, lift up

8 *big*] haughty, cf *1 Henry IV.* iv
1. 58

10 *musters* . . . upon the file] levies
enrolled *File*, "the muster-file"
(*All's Well*, iv. iii. 190) *Grow to*,
advance or amount to

11. *men of choice*] choice or picked
men Cf *Henry V.* iii Cho 24.
"cull'd and choice-drawn cavaliers."
Fr. de choix, select, choice.

12 *supplies*] reserves *Live*, lie, as
in *1 Henry IV.* i. ii 189 "in the re-
proof of this lives the jest," where later
Qq and Ff read *lies*, and 1b iv. i. 56.
Dyce (ed 2), following a conjecture of
S Walker, reads *lie*, but "live" is
quite idiomatic in the sense "lie,"
where emphasis is required.

12. *largely*] amply, abundantly.

14 *incensed* . . . injuries] anger
kindled by injuries, cf *King John*, iv.
ii. 261, and Rowlands, *More Knaues*
Yet? (1612) "Whose heavy wrath
and just incensed ire" (27).

17 *hold* . . . head] For the meta-
phor, cf *1 Henry IV.* v. iv. 39.

My judgement is, we should not step too far 20
 Till we had his assistance by the hand ;
 For in a theme so bloody-faced as this
 Conjecture, expectation, and surmise
 Of aids incertain should not be admitted.

Arch 'Tis very true, Lord Bardolph ; for indeed 25
 It was young Hotspur's case at Shrewsbury.

L. Bard. It was, my lord, who lined himself with hope,
 Eating the air on promise of supply,
 Flattering himself in project of a power
 Much smaller than the smallest of his thoughts. 30
 And so, with great imagination
 Proper to madmen, led his powers to death,
 And winking leap'd into destruction

Hast But, by your leave, it never yet did hurt
 To lay down likelihoods and forms of hope. 35

L. Bard Yes, if this present quality of war,

21-24. Till . admitted.] om Q.
 26 case] cause Q (Mus, Steev., Dev.)
 32 madmen] mad-men Q, mad men Ff

25. Arch] Bish. Q (throughout)
 28 on] and Q 29 in] with Ff
 36-55. Yes, . . else] om. Q.

22 theme] matter, business, as in
 Kyd, *The Spanish Tragedy* (Haz Dods,
 v 38).

22 bloody-faced] bloody-looking,
 bloody Compounds in "faced" are
 common, many of them are intention-
 ally ludicrous (cf, e g Middleton,
Blurt, Mister-Constable, II 1)

27. lined] A metaphor from the use
 of a stiff inner lining to strengthen a
 garment, cf *Kung John*, IV. III 24

28 Eating . . supply] nourishing
 himself on airy promises of reinforce-
 ments, promises as unsustaining as air—
 an allusion to "the chameleon's dish"
 Cf *Hamlet*, III II 99 "I eat the air,
 promise-crammed," and *Two Gentle-
 men of Verona*, II. I 181. Cf. also
Lingua, IV 1 "they be camelions,
 they feed only upon air", Fletcher,
The Spanish Curate, IV v, T Hey-
 wood, *The Fair Maid of the West*,
 Part II. I 1 "our prom ses are deeds,
 We do not feed with ayre"

29, 30. in project . .] in, or
 with, conceit of a fighting force
 which proved in realisation to be much
 smaller, etc. Ff read with project.

31, 32 imagination . . . madmen]
 Cf. *Midsummer-Night's Dream*, v. 1. 7,
 8, and *I Henry IV.* v. IV. 136.

33 winking] closing his eyes, so in
 Beaumont and Fletcher, *Thierry and
 Theodoret*, III. II, and G Herbert, *The
 Collar* "While thou didst wink and
 wouldst not see"

35. lay . hope] formulate proba-
 bilities and define reasonable expecta-
 tions Forms of hope, the shapes that
 hope assumes

36-41. Yes, if this . . them] The
 text follows the Folio, where the
 punctuation is as follows "Yes, if this
 present quality of warre, Indeed the
 instant action a cause on foot, Lues
 so in hope As in an early Spring,"
 etc. The text of Ff is undoubtedly
 corrupt, but is retained here, substan-
 tially, on the ground that, as the corrup-
 tion probably arises from the omission
 of a line or lines, it is incapable of
 emendation The passage, as it stands,
 may be paraphrased "Yes, it is hurt-
 ful to formulate probabilities and ex-
 pectations, if it is true that a state of
 war, such as now confronts us—nay,
 hostilities already begun, a cause on
 foot—is no more hopeful of fruition than
 the buds of an early spring" Of the
 various attempts to amend the text
 Malone's has been the most generally
 accepted

Indeed the instant action : a cause on foot,
 Lives so in hope, as in an early spring
 We see the appearing buds ; which to prove fruit,
 Hope gives not so much warrant as despair 40
 That frosts will bite them When we mean to build,
 We first survey the plot, then draw the model ,
 And when we see the figure of the house,
 Then must we rate the cost of the erection ,
 Which if we find outweighs ability, 45
 What do we then but draw anew the model
 In fewer offices, or at least desist

"Yes, in this present quality of war,—
 Indeed the instant action, (a cause
 on foot)

Lives so in hope as in an early
 spring," etc.

This is paraphrased by Grant White
 "Yes, in this present quality, function,
 or business of war, it is harmful to lay
 down likelihoods, etc. Indeed this
 very action of affair—a cause on foot—
 is no more harmful of fruition than the
 buds of an unseasonably early spring"
 Pope read

"Yes, if the present quality of war
 Impede the instant act, a cause,"
 etc.

Johnson suggested

"Yes, in this present quality of war,
 Indeed of instant action A cause,"
 etc.

Mason proposed

"Yes, if the crescent quality of war
 Induc'd the instant action. A
 cause," etc.

Mason's version is approved by Herford,
 by whom it is paraphrased "Yes (i.e.
 it did hurt to lay down likelihoods,
 etc.), if the momentary aspect of the
 war, so arrived at induced immediate
 action, since a case once set on foot
 has always more chances against it
 than for it" Stanton, Camb Edd,
 and Clarke retain the text of Ff, while
 believing it to be corrupt. Case sug-
 gests:

"Yes, in this present quality of war
 Indeed, the instant action, a cause
 on foot," etc.

For "Indeed" Steevens proposed *Impel*,
 Vaughan *Induced*, and Furnivall *In-
 duce*, Cambridge Ed. suggest *End in
 Instant*, now presents in *All's Well*,
 iv. iii. 128. For instant" Tollet

suggested *instanc'd*, and Moberly *in-
 fant*.

39 *which to prove fruit*] and that
 these will become fruit For the con-
 struction, Rolfe refers to *As You Like
 It*, v. iv. 171

41-48 *When at all?* Suggested,
 perhaps, by S. Luke, xiv. 28-30

42. *plot*] piece of ground, site Cf
 "plotted" = "situated," in *The Puri-
 tan*, iii. v. "how do you like this
 house? Is't not most wholesomely
 plotted?" *Model*, the design for the
 building. John Day, *The Isle of Gulls*,
 ii. iii. "having so firme a foundation
 . . . to build vpon, lets draw the modall
 and raise the whole frame . . . anew."
 Cf. also *Much Ado*, i. iii. 48

43 *figure*] design.

47 *In . . . office*] with fewer apart-
 ments, for "offices," cf. *Timon of
 Athens*, ii. ii. 168.

47 *or at least*] Pope, for metrical
 reasons, read *at least*. To improve the
 sense, Hanmer substituted *else* for *at
 least*, and Capell read *or, at last*.
 The reading *at least* is defended by
 Clarke, who suggests that the expres-
 sion may here = "at worst, supposing
 the least advantageous prospect"
 "At least" is, in fact, sometimes used
 where the sense requires "at most."
 Thus in Jonson, *The Magnetic Lady*,
 iv. i. "stay you for us . . . we'll . . .
 meet you there within this quarter at
 least," and *A Tale of a Tub*, v. i.
 "till I come—which shall be Within
 an hour at least" Cf. Shakespeare's
 use of "less" "with words expressing
 or implying a negative, where the
 sense requires 'more'" (Omons), as in
Winter's Tale, iii. ii. 57, and *Corio-
 lanus*, i. iv. 14, and similarly "lesser"

To build at all? Much more, in this great work,
Which is almost to pluck a kingdom down
And set another up, should we survey 50
The plot of situation and the model,
Consent upon a sure foundation,
Question surveyors, know our own estate,
How able such a work to undergo,
To weigh against his opposite, or else 55
We fortify in paper and in figures,
Using the names of men instead of men:
Like one that draws the model of a house
Beyond his power to build it, who, half through,
Gives o'er and leaves his part-created cost 60
A naked subject to the weeping clouds,
And waste for churlish winter's tyranny.

Hast Grant that our hopes, yet likely of fair birth,
Should be still-born, and that we now possess'd
The utmost man of expectation, 65
I think we are a body strong enough,
Even as we are, to equal with the king

L Bard What, is the king but five and twenty thousand?

Hast To us no more; nay, not so much, Lord Barlolph.
For his divisions, as the times do brawl, 70

55. *opposite*,] *opposite* Theobald, *Opposite* Ff 58 *one* o Q. 58. a]
an Q 59 *through*] *thorough* Q 66 *a body*] *so, body* Q

in *Troilus and Cressida*, I. i. 28 "At least" may therefore, perhaps, be construed in the text as "at most, at the utmost, as an extreme measure"

51 *plot of situation*] site, the ground we are to build on

54, 55 *How able . . . opposite*] how far our estate is able to bear the expense of such a work as will counterpoise that which is opposed to it (Vaughan) Rolfe, in support of this explanation, refers to *1 Henry IV.* II. iii. 13. Lee paraphrases "Taking into consideration both sides of the question, setting the likelihood that we are able to go through with the undertaking against the possibility of failing in it." For *To weigh* Capell read *How weigh*, and Staunton conjectured *And weigh*

56. *in paper*] Hudson, after Collier MS., read *on paper*. *Figures*, ciphers.

58. *model*] architect's design.

60- *part-created cost*] Perhaps an

echo of *Edward the Third* (1596), I. ii. "the vpperturne of each doth boast His pride perfumes and partly coloured cost." *Part-created cost*, the partly finished structure upon which time and labour have been expended. *Cost*, costly thing, splendor cf. *Sonnets*, lxiv. 2.

61 *A naked . . . clouds*] an object exposed, without defence, to the injury of the heavens

62. *waste . . . tyranny*] Cf., again, *Edward the Third*, I. ii. "weathers Waste." *Waste*, a object marked for destruction—a proleptic use of the word *Churlish*, unkind, rough. *Tyranny*, cruelty, violence.

67. *equal with*] cope on equal terms with, match.

70. *divisions*] scilicet an army.

70. *as . . . brawl*] to correspond to the number of words that are on foot. *Brawl*, are discordant.

Are in three heads . one power against the French,
 And one against Glendower , perforce a third
 Must take up us . so is the unfirm king
 In three divided ; and his coffers sound
 With hollow poverty and emptiness. 75

Arch. That he should draw his several strengths together
 And come against us in full puissance,
 Need not be dreaded.

Hast. If he should do so,
 He leaves his back unarm'd, the French and Welsh
 Baying him at the heels . never fear that 80

L Bard Who is it like should lead his forces hither ?

Hast The Duke of Lancaster and Westmoreland ,
 Against the Welsh, himself and Harry Monmouth :
 But who is substituted 'gainst the French,
 I have no certain notice

Arch. Let us on, 85
 And publish the occasion of our arms
 The commonwealth is sick of their own choice ,
 Their over-greedy love hath surfeited
 An habitation giddy and unsure
 Hath he that buildeth on the vulgar heart 90

71. *Are* And Q 78 *be* to be Q. 78-80 *If . that.*] prose Q
 79, 80. *He . . . Baying*] *French and Welsh he leaues his back unarmde, they*
baying Q 84. *'gainst*] *agamst* Q 85-108 *Arch Let . . worst*] om Q.

73. *take up*] "oppose, encounter, cope with" (Schmidt), as in *Coriolanus*, III. 1. 243. *Unfirm*, weak, for the prefix, cf *Twelfth Night*, II. iv. 33

74, 75. *coffers* .] Craig refers to the proverb, quoted in *Henry V* IV. iv. 72, 73 . "The empty vessel makes the greatest sound." Cf Lyly, *Euphues*, *Anatomy of Wyt* (Bond, 1. 194) "the emptie vessell giueth a greater sownd, then the full barrell," and *Sapho and Phao*, II. iv Also W Congreve, *The Old Bachelor*, I. 1. "the drum . being full of blustering noise and emptiness"

76 *strengths*] armies, as in *King John*, II. 1. 388

79, 80. *He leaves . Baying*] The printer of Q seems to have misread his "copy", perhaps the words *French and Welsh* were there written in, as a correction, between lines 78 and 79, or in the margin on a level with line 78.

The printer attempted to amend the sense by altering *the* to *they* [*baying*] Capell read *To French and Welsh he leaues his back unarm'd, They baying* 79. *back*] rear. Cf 3 *Henry VI* v. 1. 61, and *Sw rygg*, rear of an army

80 *Baying . . . heels*] pursuing him (with barking), driving him to bay; cf *Midsummer-Night's Dream*, IV. 1. 119.

82. *Duke of Lancaster*] Prince John of Lancaster, who, at a later date, was created Duke of Bedford Prince Henry was actually Duke of Lancaster

84 *substituted*] appointed as the substitute or deputy of the King.

86 *occasion*] cause, reason, as frequently *Arms*, hostilities

87, 88 *their . . Their*] Capell read *her . Her*
 89 *giddy*] dizzy, cf III. 1. 18 *post*, and *Richard III.* I. iv 17

O thou fond many, with what loud applause
 Didst thou beat heaven with blessing Bolingbroke,
 Before he was what thou wouldst have him be!
 And being now trimm'd in thine own desires,
 Thou, beastly feeder, art so full of him, 95
 That thou provokest thyself to cast him up.
 So, so, thou common dog, didst thou disgorge
 Thy glutton bosom of the royal Richard,
 And now thou wouldst eat thy dead vomit up, 99
 And howl'st to find it. What trust is in these times?
 They that, when Richard lived, would have him die,
 Are now become enamour'd on his grave.
 Thou, that threw'st dust upon his goodly head
 When through proud London he came sighing on
 After the admired heels of Bolingbroke, 105
 Criest now "O earth, yield us that king again,
 And take thou this!" O thoughts of men accursed!
 Past and to come seems best, things present, worst

Mowb Shall we go draw our numbers, and set on?

Hast We are time's subjects, and time bids be gone. 110
 [Exeunt.]

94 *in*] *up* in Ff 2-4 98 *glut'ton bosom*] hyphen Ff. 108 *Past* . .
 worst] italics Ff 109 *Mowb*] Bish Q

91 *fond many*] foolish multitude,
 cf *Merchant of Venice*, II. ix. 35 "that
 'many' may be meant By the fool
 multitude," and *Coriolanus*, III. i. 65
 Also Spenser, *Faerie Queene*, II. xii. 9
 "the raskall many"

92 *beat heaven*] assail heaven, smite
 repeatedly the vult of heaven, with
 prayers

94 *trimm'd in . . desires*] trimmed
 up in, furnished with that which thou
 desiredst, cf Ford, 'Tis *Pity She's a*
Who e, v. vi "Soranzo But where's
 . . . Giovanni? [*Enter G with a heart*
upon his dagger] Giovanni Here,
 here . . trimmed in reeking blood,
 That triumphs," etc.

97 *common*] with an allusion to the
 commonalty, of the people

103 *threw'st . . . head*] See *Richard*
II. v. ii. 30, and cf *Massing*, *Maid*

of *Honour*, IV. ii. "or argue with
 Heaven's justice, Tearing my locks,
 and, in defiance, throwing Dust in the
 air?"

109 *draw*] assemble, as in *1 Henry*
IV IV. i. 126 For *numbers*, cf *Henry*
V. III. v. 56 Set on, march, as in *1*
Henry IV. v. ii. 97.

110 *We . . subjects*] See note to
1 Henry IV v. iv. 81-83, and cf. *The*
Trial of Treasure (Haz. *Dods*, III. 296),
 where Time says

"You know that all such things are
 subject to time;
 Therefore me to withstand is no
 reason nor rhyme,
 For like as all things in time their
 beginning ha,
 So must all things in time vanish
 and fade"

ACT II

SCENE I.—London A street

Enter HOSTESS, FANG and his BOY with her, and
SNARE following

Host. Master Fang, have you entered the action?

Fang It is entered.

Host Where's your yeoman? Is't a lusty yeoman?
will a' stand to 't?

Fang Sirrah, where's Snare?

5

Host. O Lord, ay! good Master Snare

Snare. Heie, here

ACT II SCENE I London] Pope A street] Theobald Enter .]
Capell, Enter Hostess of the Tauerne, and an Officer or two. Q, Enter Host-
esse, with two Officers, Fang, and Snare Ff 1 Master] Mr Ff 2 Fang]
Phang Q (passim) 3 Is 't] Is it Ff 4 a'] he Ff 4 to 't] to it Ff
6 O Lord, ay! . Snare.] O Lord I, . . Snare Q, I, I, good M. Snare
Ff

ACT II. SCENE I.

Fang . Snare] Fang and Snare are respectively the sergeant and his yeoman. The names of Sheriffs' officers or catchpoles are nearly always significant in the drama. We have, for instance, Sergeant Ambush and Yeoman Clutch in Dekker and Webster's *Westward Ho*, and Flesh-Hook and Counterbuff in Middleton's *Anything for a Quiet Life*. "Fang," from "fang," to seize (see *Timon of Athens*, iv. iii. 23); cf. Dekker, *Match Me in London* (Pearson, iv. 193): "bite any Catchpole that fang you", H Shirley, *The Martyr'd Souilder*, v. "it has ever beene my profession to fang and clutch and to squeeze" (of an officer) his Boy] So Capell. The presence of Fang's Boy may be inferred from line 5 post, where Fang asks "Sirrah, where s Snare?"

i. 6. Master] The Hostess, blunderingly, or from a desire to be on the right side of the two officers, confers on

them a title not warranted by their rank. See v iv 28 post.

i entered the action] given notice of the cause of action at the Counter in the Poultry. See *Tarleton's Fests* (ed Halliwell, p. 20) "[Tarleton] goes to the Counter, and entered his action against my Lord Maior" Also Middleton and Dekker, *The Roaring Girl* (Pearson's Dekker, iii 188), where an action "is entred I' th Counter to arrest Iacke Dapper", and *The Puritan*, iii iv "Put Go, Yeoman Dogson, before, and enter the action [against Pye-board] i' the Counter [Pye-board had been already arrested]"

3 Is't] So in Marlowe, *Jew of Malta*, iv iv "Is't not a sweet faced youth?" And Middleton, *No Wit, no He'p Like a Woman's*, ii. iii "A proper gentleman it is" *Lusty*, vigorous, strong *Stand to't*, make a stand.

6. ay! good] Capell read *ay, good!* *Good*, an epithet of courteous address as in *Tempest*, i. i. 10.

Fang. Snare, we must arrest Sir John Falstaff

Host Yea, good Master Snare; I have entered him and
all

10

Snare It may chance cost some of us our lives, for he
will stab

Host Alas the day! take heed of him, he stabbed me in
mine own house, and that most beastly. in good
faith, he cares not what mischief he does, if his
weapon be out he will foin like any devil; he will
spare neither man, woman, nor child. 15

Fang If I can close with him, I care not for his thrust.

Host. No, nor I neither I'll be at your elbow.

Fang An I but fist him once, an a' come but within my
vice,— 20

9 *Yea* [I Ff 11 *for*] om. Ff. 14, 15. *and that . . . faith,*] Steevens,
most beastly in good faith, Q, and that most beastly Ff 15 *he cares*
a cares Q 15 *does*] doth Ff 20. *An I*] Capell, *And I* Q, *If I* Ff
20 *an a'*] Malone, and a Q, *if he* Ff 21. *vice,—*] *vice,—* Capell, *vice* Ff,
view Q

11, 12. *Snare* *It . . . stab*] Sergeants and yeomen seem to have deaded an encounter with gallants wearing arms, they were sometimes bastinadoed, too, by the offenders whom they were feed to apprehend. See *The Puritan*, III iv And cf 16 "*Raven*. The best is, Sariant, if he be a true Scholler, he weares no weapon, I thinke *Puttock* No, no, he weares no weapon. *Raven* Masse, I am right glad of that 'tas put me in better heart"

11. *chance*] possibly. For the adverbial use of the verb "chance," cf *Troilus and Cressida*, I. i 28.

14 *most beastly*] So in Fletcher, *Monsieur Thomas*, v. 11 "I am abus'd most damnably, most beastly" Malone read *most beastly in good faith*

15, 17. *he cares not . . . child*] Cf *Evene Woman in her Humor*, IV 1 "*Cittie wife*. . . faith you courtiers are mad fellowes, you care not in your humors to stab man or woman that standes in your way, but in the end your kundenes appeares"

15, 16. *if . . . out*] Cf. Beaumont and Fletcher, *The Scornful Lady*, III. i "their things are out . . . Jesus they foin at one another."

16. *foin*] thrust with a sword. Craig quotes Huloet "Foyne or to give a foyre. punctum dare." Cf. *Merry*

Wives, II. III 24, and *Much Ado*, v 1 84 Also T Heywood, *The Wise Woman of Hogsdon*, IV. 1 "I had my wards, and foynes." O F *foine*, an eel-spear, L *fuscina*, a trident

17. *spare . . . child*] Cf Massinger and Field, *The Fatal Dowry*, IV. 1 "this soldier beats man, woman, and child" "Man, woman, or child" was legal common form, see Sir T. Smith, *De Rep. Angl.* II. 21 "if anie man, woman, or child, be violently slain," and again, "whosoever he be, man, woman, or childe."

18. *close*] A metaphor from fencing G. Silver, *Bref Instructions* (Matthey, p 97) "yf he will cloze wt you, then yō may take the grype of him safly at his comynge in", and 16. p 101 "The mann'r of certaine gryps and Clozes to be used at ye single short sword fyght," etc

20. *An . . . once*] Cf *The Puritan*, III. iv "Ravenshaw [an Officer]. Nay, if I clutch him once, let me alone to drag him, if he be stiff-necked"

20 *fist*] seize with the fist, as in *Coriolanus*, IV v 131 "fisting each other's throat" Onions explains as "punch"

21. *vice*] grip. *Nice Wanton* (Haz Dods., II. 166) "If I catch her in my clutch, I will her tame."

Host. I am undone by his going, I warrant you, he's an infinitive thing upon my score. Good Master Fang, hold him sure: good Master Snare, let him not scape A' comes continually to Pie-corner—saving 25 your manhoods—to buy a saddle, and he is indited to dinner to the Lubber's-head in Lumbert street, to

22. *by*] with Ff 22. *you*] om. Ff 22. *he's*] *he is* Ff 25. *A'*] a Q,
he Ff 25. *continuantly*] *continually* Q 27. *Lubber's*] *Lubbers* Q, *Lub-*
bars Ff. 27. *Lumbert*] *Lombard* Ff

22. *going*] *i.e.* going off without paying what he owes

23. *infinitive*] "infinite," "endless,"

25. *continuantly*] Mrs. Quickly means, I think, "incontinently," immediately Middleton and Dekker, *The Roaring Girl*, iv ii "Goshawk comes hither incontinently", Middleton, *Blunt, Master-Constable*, ii ii "most incontinently," *i.e.* immediately *New Eng Dict* explains "continuantly" as a perversion of "continually," constantly, but there is no apparent reason why Falstaff should "come constantly" to Pie-corner in order to buy a saddle, the point is that he is, to the knowledge of Mrs. Quickly, on his way to Pie-corner, and may therefore be expected to come upon the scene immediately. The situation of Pie-corner is indicated in Stow's *Survey of London* (ed 1598, p 304) "Then Cocke Lane out of Smithfield, ouer against Pye Corner"

25, 26. *saving your manhoods*] without offence to your manhood, a conventional apology, apparently, for mentioning an unpleasant subject, especially where a woman is the speaker Cf Lodge and Greene *A Looking Glasse for London and England*, i iii "Marry, sir, sirreuerence of your manhood," where the speaker is apologising for an indelicate reference to a woman Elsewhere in Shakespeare the expression is only used by Fluellen (*Henry V* iv iii. 34). The allusion in the text is to the native offensiveness of Pie-corner to refined noses and ears See Massinger, *The City Madam*, i i "Fie on them! they smell of Fleet-lane and Pie-corner," and *The London Chanticleers*, vi "If thou art taken with 'um [ballads], thou may'st be condemned to make as many wry mouths as the squealing owner

did, when he last strained and vomited 'um out at Smithfield or Pye Corner" Also T. Randolph, *An Answer to Ben Jonson's Ode* "let 'em them [dainties] refuse, For some Pye-Corner Muse" Pie-corner reeked with odours from the cooks' stalls there, see Jonson, *The Alchemist*, i i "at Pie-corner, Taking your meals of steam in, from cooks' stalls," and *Bartholomew Fair*, i i, Field, *Amends for Ladies*, iii iv etc Stow says that Pie-corner was "so called of such a signe, sometimes a fayre Inne for receipte of Trauellers, but now deuided into Tenements" (*Survey of London*, ed 1598, p 305)

26. *buy a saddle*] A reference is made in Jonson, *Bartholomew Fair*, ii. i, to "the coach-makers . in Smithfield"

26. *indited*] Mrs. Quickly's perversion of "invited" Ff 3, 4 read *invited*, but cf Sir Gyles Goosecap, i ii. "Goos. [a foolish knight] "He indite your La to supper . one of these mornings," and Dekker, *Satiro-mastix* (Pearson, i 223) "Sir Vaughan [a Welshman] I indite you all together"

27. *Lubber's-head*] Mrs. Quickly's blunder for "Libbard's-head" The sign was appropriate to a silkman's establish nt. Sherwood "A Libbards head (on the knees or elbowes of old fashioned garments)", cf *Love's Labour's Lost*, v ii 549 Libbard (cf. Mayne, *City Match*, iv v) is an old form of "leopard"

27. *Lumbert street*] Lombard street Stow (*Survey*, ed 1598, p 156) says that Lombard street was "so called of the Longobards, and other merchantes . . assembling there twice euery day, which manner continued vntill . . the yeare 1568"

Master Smooth's the silkman. I pray ye, since my
 exion is entered and my case so openly known to
 the world, let him be brought in to his answer A 30
 hundred mark is a long one for a poor lone woman
 to bear and I have borne, and borne, and borne,
 and have been fubbed off, and fubbed off, and fubbed
 off, from this day to that day, that it is a shame to
 be thought on There is no honesty in such dealing, 35
 unless a woman should be made an ass and a beast,
 to bear every knave's wrong Yonder he comes,
 and that arrant malmsey-nose knave, Bardolph, with
 him. Do your offices, do your offices Master Fang
 and Master Snare, do me, do me, do me your offices 40

29 *exion*] *action* Ff 3, 4 31 *hundred*] 100 Ff 33. *been*] *bin* Q, Ff
 33, 34 *arri fubbed* . . *off*] and *fubbed off* Ff

28. *Smooth*] A name suggested by
 "smooth" = plausible, "oily", cf
 2 *Henry VI* III i 65, and *Timon of*
Athens, III vi 105 Fletcher, *The*
Faithful Shepherdess, I III. "smooth
 tongue" So to "smooth," to be smooth
 and plausible in speech, as in P.
 Stubbes, *Anatomic of Abuses* "to
 flatter and smooth"

30 *brought in*] *sc* into court The
 expression "bring in" is used of
 introducing an action in a court of
 law

30. *to his answer*] to answer the
 matter, to clear himself, cf 2 *Henry*
VI, II i 203. "Call these . . .
 offenders to their answers."

30, 31 *A hundred* . . . *one*] A hun-
 dred marks is "a long mark, i e a long
 score or reckoning" (Douce and Craze)
 For "one" Theobald read *Lone* (=
 loan), Collier (ed. 2) *score* (Collier MS),
 and Grant White *own* (= *owin*,
owine), Jackson conjectured *owe*, and
 Nicholson *out* or *ony* or *one* Theobald's
Lone supplies a pun (with "lone" in
 "lone woman"), but it has been ob-
 jected to it that the debt was not wholly
 for money lent As "one" was pro-
 nounced like "own" (see Jonson,
Catiline, I. i), perhaps a pun may be
 intended on "one" and "ow'n," *owin*
 or "money owing." Mrs. Quickly
 may, too, be thinking of the expression
 "my own," "your own," as in Pear-
 son's *Heywood*, I 329 "you shall
 have your own [money] with advant-

age" For "mark" (= marks), cf
 Middleton, *Anything for a Quiet Life*,
 v II "five mark" The mark was a
 money of account of the value of 13s.
 4d., it was in legal use, in stating the
 amount of a fine, as late as 1770

31. *lone woman*] widow, as in Middle-
 ton, *M. haelmas Term*, I i "Poor
 Walter Gruel . . . has laid his life, and
 left me a lone woman, I have not one
 husband in all the world," and Jonson,
The Alchemist, I. 1.

32 *borne* . . and *borne*] Cf Field,
Amends for Ladies, I. i "A woman
 may bear and bear, till her back burst,"
 and Chapman, *Monsieur D'Olive*, v. i
 "bid me not forbear! A woman may
 bear and bear, and be never the better
 thought on"

33 *fubbed off*] fobbed off, put off with
 false promises or excuses Fletcher,
The Chances, III. v "never fool Was
 so fubb'd off as I am," and Massinger,
The Unnatural Combat, III. 1

38 *malmsey-nose*] See T Heywood,
The Fair Maid of the West, Part I III.
 i "by your nose sir you should loue a
 cup of malmsey." Onions quotes *Dict*
of Canting Crew (c 1700) "'Mal-
 mesey,' a jolly, red nose." Malmsey
 was a strong sweet wine, for which see
Love's Labour's Lost, v II 234

39 *your offices*] your duty, cf
Twelfth Night, III iv 363 "First
 Off . . do thy office Sec. Off
 Antonio, I arrest thee at the suit of
 Count Orsino."

Enter FALSTAFF, PAGE, and BARDOLPH.

Fal How now! whose mare's dead? what's the matter?

Fang. Sir John, I arrest you at the suit of Mistress Quickly.

Fal Away, varlets! Draw, Bardolph cut me off the villain's head throw the quean in the channel. 45

Host Throw me in the channel! I'll throw thee in the channel. Wilt thou? wilt thou? thou bastardly rogue! Murder, murder! Ah, thou honey-suckle villain! wilt thou kill God's officers and the king's? Ah, thou honey-seed rogue! thou art a honey-seed, 50 a man-queller, and a woman-queller

41. *Enter*] *Enter sir John, and Bardolfe, and the boy Q, Enter Falstaffe and Bardolfe.* Ff [after wrong, in line 37] 42. *Sir John*] om Q; 42, 43. *Mistress Quickly.*] *mistris, quickly.* Q, *mistris Quickly* Q (Steev); 46, 47. *thee in the channel*] *thee there* Ff. 48 *Ah,*] a Q, O Ff. 50 *Ah,*] a Q; O Ff.

41. *whose mare's dead*] what's the matter, what's all the hubbub about? A proverbial saying referring to some now forgotten tale or anecdote. It is found in *Banckes Bay-horse in a Trance*, 1595 (Percy Soc ed p 5) "Holla, Marocco, whose mare is dead that you are thus melancholy?" and Brome, *The Love-sick Court*, iv. 1 "How now! whose mare's dead, Garrula? Take thy bottle And turn that into tears" Cf the saying, "The man shall have his mare again," i.e. all will come right in the end, as in *Midsummer-Night's Dream*, iii. ii. 463, and Fletcher, *The Chances* iii. iv. See also *A Warning for Faire Women*, Induction (1599) An analogous expression, "whose cow has calved?" = what's the matter, what's the excitement about? occurs in Jonson, *Every Man in his Humour*, iv. 1 "Dow . . . this is no tavern to vent your exploits in. Wel How now, whose cow has calved?"

42, 43. *arrest you* . *Quickly*] So in Lyly, *Mother Bombe*, iv. ii "Hee arrests you at my suite," and in J Cooke, *Greene's Tu Quoque* (Haz Dods, xi. 244)

44 *varlets*] sergeants and their yeomen. Jonson, *Every Man in his Humour*, iv. ix "one o' the varlets o' the city, a serjeant" Also H Shirley, *The Martyr'd Souldier*, v. 1. "I was

first a Varlet, then a Bum-bailly, now an under Jailer"

45 *quean*] shrew, scold So in *A Yorkshire Tragedy* i v "you prating, sturdy quean? I'll break you clamour with your neck," and *Nice Wanton* (Haz Dods, ii 179) "so curst a quean, She would out-scold the devil's dame" Also Jonson, *Every Man in his Humour*, v. 1 "A bitter quean"

45 *channel*] kennel, gutter. Jonson, *Every Man out of his Humour*, v. iv "the basest filth, or mud that runs in the channel," and S. Rowley, *The Noble Souldier*, iv. ii

47 *bastardly*] A portmanteau word, blending "bastard" and "dastardly"

48 *honey-suckle*] Apparently a blunder for "homicidal" "Honey-suckle" is used as a term of endearment in Beaumont and Fletcher, *Knight of Burning Pestle*, ii. 1, and iii. v "sweet honeysuckle"

49 *God's . . king's*] See note to iv. ii 31 *post*.

50 *honey-seed*] A blunder for "homicide"

51 *man-queller*] man-slayer, murderer. Lady Lumley, *Iphigenia at Aulis* (c 1547), 1006 "the goddess hate . . them that are manquellers" Craig quotes North's *Plutarch*, *Demeitrus*. "They hated Antipater as a horrible manqueller and murtherer of his

Fal. Keep them off, Bardolph.

Fang. A rescue! a rescue!

Host Good people, bring a rescue or two Thou wot,
wot thou? thou wot, wot ta? do, do, thou rogue! do, 55
thou hemp-seed!

Page. Away, you scullion! you rampallian! you
fustilarian! I'll tickle your catastrophe.

53 Fang] Offic Q. 54 rescue or two] *reskew or two* Q, *rescu* (or *rescue*).
Ff 54, 55 Thou wot . . wot ta? Cambridge (wo't), thou wot, wot thou,
thou wot, wot ta, Q, Thou wilt not? thou wilt not? Ff. 57 Page] Pag F 2,
Boy Q, Fal. Ff 3, 4, Cambridge 58 fustilarian] *fustillirian* (or *fustu-*
lirian) Ff. 58 tickle] *tucke* (or *tuck*) Ff.

mother," and Speed's *History of Great Britaine* (1611), p 300 "Quell," to slay, occurs in *Midsummer-Night's Dream*, v. 1 294, and "quell," murder, in *Macbeth*, I vii 72 A S. *cwellan*, to kill. "Man-killer" occurs in Brome, *The Sparagus Garden*, iv. iv, and *A Jovial Crew*, I. 1. "a man-killer, and hang'd for 't"

53 A rescue! "To make a rescue" was the technical term for the forcible taking of a person out of legal custody (cf *Comedy of Errors*, iv iv 113) "Rescue" was the word of call to sympathisers to assist in resisting an arrest. The cry must frequently have been heard in streets and taverns. Cf, e.g. Barry, *Ram-Alley*, III 1 "Officer I arrest you, sir. W. Small Rescue, Rescue!" Fang's exclamation "A rescue!" seems to refer to Bardolph's intervention, if, indeed, Fang in his fright is not himself calling upon all within hearing to come to the rescue of Falstaff or of the officers themselves Mrs Quickly apparently takes Fang's cry to be a call for help, which she repeats in the familiar phrase "bring a rescue." This should mean, "bring friends to the rescue of the man about to be arrested," as e.g. in Barry, *Ram-Alley*, III 1 "do you bring A rescue, Goodman knight?" It is almost inconceivable that Mrs Quickly, with her experience of the life of the tavern, could misapply a phrase so familiar as "bring a rescue"—unless on the hypothesis that she is so excited that she does not know what she is saying The hypothesis is supported by the absurdity of the addition "or two," which is omitted in Ff.

*54 wot] wilt, as in J. Shirley, *The*

Ball, iv. 1 "thou wo't stop a breach" Cf "wut," wilt, in Middleton, *Blurt, Master-Constable*, II III, and Dekker and Webster, *Westward Hoe*, II. II "wut thou", "woot," wilt, in *Hamlet*, v. 1. 297, and "wo'," will, in Chapman and Shirley, *Chabot, Admiral of France*, I. II "I wo' not"

56 hemp-seed] "gallows-bird" The allusion is to the material of the hangman's rope Cf. Dekker, *The Honest Whore*, Part II (Pearson, II 171) "why should I eate heme-seed at the Hangmans thirteene-pence halfe-penny Ordinary, and haue this whore laugh at me as I swing?" and *2 Henry VI* iv. vii 94

57 scullion] A general term of abuse, as in *The Birth of Merlin*, II. 1 "Witch, scullion, hag!"

57 rampallian] ruffian, a term of reproach usually applied to men, and rarely used in reference to women Cf Davenport, *A New Tricke to Cheat the Diuell*, I. II "Yes, so there be no whores in Company, But rather than feast where they shall domineere, And bold Rampalian like, sweare and drinke drunke, Ile feede on Cheese, and Onions" For other examples see Nashe, *Four Letters Confuted* (Grosart, II. 253), G Harvey, *Pierce's Supererogation* (Grosart, II 229), and J Cooke, *Greene's Tu Quoque* (Haz Dods., XI. 197)

58 fustilarian] A factitious word, perhaps to be connected with (1) L. *fustus*, a cudgel (Steevens), with an allusion to the cudgel of the beadle, or (2) "fustian" (Schmidt), or (3) "fusty" (Malone and Nares). For "fusty" = frowzy, cf. *Mucedorus* (Haz. Dods., vii. 234) "I'll face her

Enter the LORD CHIEF JUSTICE and his men.

Ch. Just. What is the matter? keep the peace here, ho!

Host. Good my lord, be good to me. I beseech you, 60
stand to me.

Ch. Just. How now, Sir John! what are you brawling
here?

Doth this become your place, your time and business?

You should have been well on your way to York.

Stand from him, fellow · wherefore hang'st upon him? 65

Host. O my most worshipful lord, an't please your grace,
I am a poor widow of Eastcheap, and he is arrested
at my suit.

Ch Just For what sum?

Host. It is more than for some, my lord; it is for all, all 70
I have. He hath eaten me out of house and home,
he hath put all my substance into that fat belly of

59 Enter .] Enter *Lord Chief Justice* and his men Q, Enter *Ch. Justice*.
Ff 59. Ch Just] Lord Q (*passim*) 59 *What is? What's Ff.* 64 *becn*]
bin Q 65 *hang'st*] *hang'st thou Q* 66 *an't*] Pope, and 't Q, Ff.
70, 71 *for all, all I have*] *for all all I have, Ff. for al I have, Q* 71
home,] home, Q, home? Ff 2-4.

out, and call her old rusty, dusty, musty, fusty, crusty firebrand", Middleton, *Father Hubbards Tales* (Bullen, viii 105) "his rammish blood and his fusty flesh", and *The Return from Parnassus* (Haz. *Dods*, ix. 215). Onions doubtfully explains "fustilarian" as a "comic formation on the word "fustilugs" = fat frowzy wom ." For other examples of words humorously formed on the same model as "fustilarian," see *The Merry Devil of Edmonton* (Haz. *Dods*, x. 212) "a Tartarian," a cant name for a thief, and *ib.* p. 227 "Hungarian"

58. *tickle* . . . *catastrophe*] This humorous sally is found twice in *The Merry Devil of Edmonton*, once in the sense (Haz. *Dods*, x. 259), and once in a sense that differs from that, of the text (*ib.* x. 225) Variations upon it occur frequently, cf Beaumont and Fletcher, *Bonduca*, iv ii "I'll tickle your young tail else", J. Cooke, *Greene's Tu Quoque* (Haz. *Dods*, xi. 270) "to tickle thy *Tu Quoque*", Middleton, *Anything for a Quiet Life*, iii. ii. "let me alone to tickle his diaphragma", and *No-body and Some-*

body (Simpson, *School of Shakspeare*, i. 291), where Clowne says "they . . . gave me . . . as much lawe as their armes were able to lay on; they tickled my Collifodium."

60 *be good to me*] befriend me; an expression used in appealing for protection or favour to persons in authority. So in *Nice Wanton* (Haz. *Dods*, ii 176), where Baily entreats the Judge to show clemency towards an offender "I beseech your lordship be good to him," and again "If your lordship would be so good to me, As for my sake to set him free" Cf also Munday, Drayton, Hat'way and Wilson, *Sir John Oldcas'le*, i. iii.

61. *stand to*] stand by, support, as in *Coriolanus*, v. iii 199, and Field, *A Woman is a Weathercock*, iii ii "Lady Ninny. . . stand to me, knight, I say."

62. *what*] why? as in i. ii. 112 *ante*

71. *eaten . . . home*] A familiar saying. Cf. Dekker, *The Wonder of a Knigdom*, iv 1 "in one weeke he eate My wife vp, and three children, this Christian Jew did."

his: but I will have some of it out again, or I will ride thee o' nights like the mare.

Fal. I think I am as like to ride the mare, if I have any 75
vantage of ground to get up.

Ch. Just How comes this, Sir John? Fie! what man of good temper would endure this tempest of exclamation? Are you not ashamed to enforce a poor widow to so rough a course to come by her own? 80

Fal. What is the gross sum that I owe thee?

Host. Marry, if thou wert an honest man, thyself and the money too. Thou didst swear to me upon a parcel-

77. *Fie*] om. Q

77. *what*] *what* a Ff.

73. *have some of it out*] Cf Jonson, *The Magnetic Lady*, v v "Here, he is come¹ sooth, and have all out of him"

74. *ride . . mare*] Cf J Shirley, *The Ball*, III iv "Bos. . . Thou that dost ride men— *Luc* I ride men? *Bos* Worse than the nightmare!" and Beaumont and Fletcher, *The Mad Lover*, IV 1 "he rides like a night Mare All Ages, all Religions" *Ride*, to tyrannize over, harass, as in *Comedy of Errors*, II 1 204.

75. *the mare*] the night-mare Hollyband has "the disease called the Mare, whereby one thinketh he hath a great weight upon him stopping his breath" See also A Borde, *Introduction of Knowledge* (E.E.T.S ed p 78) Mrs Quickly, however, alludes to the superstitious conception of "the mare" as an incubus, a night-walking spirit that lies upon and oppresses sleeping persons See Dekker, *Match Me in London*, II "The Night-mare rides her," and Robin Good-fellow *his mad pranks and merry jests* (1628), when Robin says "many times I get on men and women, and so lie on their stomachs, that I cause them great pain, for which they call me by the name of Hag, or night-mare" See also Middleton, *The Witch*, I II, and Cartwright, *The Ordinary*, III 1, where we find a metrical charm against the night-mare The mare belonged to the same category of spirits as the Man-i'-th'-oak, the Puckle, the Fire-drake, the Hellwan. See R. Scot, *The discoverie of Witchcraft*, VII. 15, and IV. 9, 10, in IV. 10 Scot confirms the popular belief in the Incubus,

showing, with illustrative anecdotes, that it is "a naturall disease" Scot suggests practical remedies against the mare (e.g. to lie on one side), but quotes also magical cures for it.

76. *vantage of ground*] advantage of position, higher ground, a metaphor from fencing Cf *The Return from Parnassus*, I II "thou canst not be successful in the fray, considering thy enemies have the advantage of the ground" Also *Coriolanus*, III. 1 242 For the jest of Middleton, *Blurt, Master-Constable*, II 1 The "mare" is said to have been a jocose term for the gallows.

78. *temper*] constitution of mind.

78. *endure*] endure to listen to

78, 79. *exclamation*] clamour, outcry. So "exclaim," to make an outcry, as in Brome, *A Mad Couple Well Match'd*, II. 1. "if shee should exclaime, and bring on her Cozen . . to bee clamorous"

80. *rough a course*] harsh or violent means Wilkins, *Miseries of Enforced Marriage*, III. "Fair words may sooner draw our own Than rougher course"

81. *gross*] whole, as in *Love's Labour's Lost*, I II 50

83, 84. *swear . . goblet*] So in Jonson, *Every Man out of his Humour*, v. IV "By this cup, which is silver." The oath upon a silver cup or goblet arose, no doubt, from an association of thought with the cross on silver coins. *Parcel-gilt*, partly gilt, gilt in parts, cf Jonson, *The Alchemist*, III II "On changing His parcel gilt to massy gold," and Laneham's Letter (ed 1784, p. 31) "the Bride-cup . . all seemly

gilt goblet, sitting in my Dolphin-chamber, at the round table, by a sea-coal fire, upon Wednesday in Wheeson week, when the prince broke thy head for liking his father to a singing-man of Windsor, thou didst swear to me then, as I was washing thy wound, to marry me and make me my lady thy wife. Canst

85. upon] on Ff
likning him Ff.

86. Wheeson] Whitson Ff.

87. liking his father]

be sylverd and parcell gilt" The embossed portions of a cup were often gilded. An entry in Henslowe's *Diary* (ed. Collier, p. 2) runs "Bowght . . . j beacker of persell gyllte, wainge viij oz j q^r at vi^s 8d—some is } Lvys vjd."

84. *Dolphin-chamber*] The dining-chambers in inns and taverns were distinguished by fanciful names, such as the "Dolphin" (as in Wilkins, *Miseries of Enforced Marriage*, III 1), the "Pomegranate" (Middleton, *A Trick to Catch the Old One*, III iii), the "Woodcock" (Webster and Rowley, *A Cure for a Cuckold*, IV 1), the "Lion" and the "Bul's head" (Nabbes, *The Bride*, II 1) See *Henry IV* II iv. 38.

85. *sea-coal*] mineral coal, as opposed to charcoal, or "coal", sea-coal was sea-borne to London, generally from Newcastle. See Dekker, *If this be not a good Play*, etc (Pearson, III. 357). "thy Sea-coale-pits here Is not this *Newcastle*?" and Chapman, Jonson and Marston, *Eastward Hoe*, I 1. "carry me out of the scent of Newcastle Coal, and the hearing of Bow-bell" We hear of "Scotch coal" in Mayne, *The City Match* (1639), III iii. Fynes Moryson (*Itinerary*, 1617) seems to make a distinction between "sea coals" and "pit-coals" "England abounds with sea-coals upon the sea coast, and with pit coals within land" Moryson remarks that the quantity of wood and charcoal for fire was in his day "much diminished, in respect of the old abundance" References to sea-coal fires are usually appreciative. Cf. Glapthorne, *Wit in a Constable*, v, and *The Lady Mother*, I. II, where Crackby, anathematizing the country, exclaims "Would I were in my native Citty ayre agen, within the wholesome smell of seacole", J. Cooke, *How a Man may Choose*, etc., I. II, *The Merry Wives*, I. IV 9, 10.

That the love of a fire was a feminine characteristic would appear from G. Wither's *I Loved a Lass* "I still did scorn to stint her From sugar, sack or fire." For a reference to a "coal," or charcoal fire, see Middleton, *The Blacke Booke* (Bullen, VIII 17, 18); an allusion is made to "Beechen coales" in Lyly, *Gallathea*, II III.

86. *Wheeson*] "W(h)issun," according to Onions, is a north-country and midland form. Cf. Mrs. Quickly's pronunciation of "Pistol" as "Peesel," in II iv 158 *post*.

87. *singing-man*] chorister, perhaps of St George's Chapel, Windsor. The nature of the supposed resemblance between the King and the singing-man is not revealed, but it may be observed that singing-men frequently served as a mark for ridicule or a source of quaint similitudes. Cf., e.g. Nashe, *The Unfortunate Traveller* (Gosse, p. 84) "nodded with his nose, like an olde singing man, teaching a young quenster to keepe time" Allusions to singing-men are usually uncomplimentary. See Earle, *Micro-cosmographie* (1628), 32 "The common singing-men in Cathedral Churches are a bad society, and yet a Company of good Fellowes, that roare deep in the Quire, deeper in the Tauerne", and Nashe, *The Unfortunate Traveller* (Gosse, p. 198) "coapes and costly vestments to decke the hoarsest and beggarliest singing man," an image, by the way, that may well have occurred to Falstaff. It has been suggested that the similitude which gave offence to the Prince depended upon the circumstance that singing-men were sometimes eunuchs, cf. Jonson, *The Fox*, III. IV, and Fletcher, *Two Noble Kinsmen*, IV. I.

89. *my lady*] The weakness of citizens' widows for the title "lady" is satirized by Dekker, in *The Whore of*

thou deny it? Did not goodwife Keech, the butcher's 90
 wife, come in then and call me gossip Quickly?
 coming in to borrow a mess of vinegar; telling us
 she had a good dish of prawns; whereby thou didst
 desire to eat some, whereby I told thee they were
 ill for a green wound? And didst thou not, when 95
 she was gone down stairs, desire me to be no more
 so familiarity with such poor people, saying that ere
 long they should call me madam? And didst thou
 not kiss me and bid me fetch thee thirty shillings?

95. *thou not*] *not thou* Ff. *shillings*] 30 s Ff 1, 2.

97. *so familiarity*] *familiar* Ff.

99. *thirty*

Babylon (Pearson, II. 242). "within halfe a yeaere after they be widdowes, knights vndo them they'le giue a 100. pound to be dubd ladies." See also Beaumont and Fletcher, *The Scornful Lady*, II. III. "'tis this, sir,—no knight, no widow If you make me anything, it must be a lady." Cf Barry, *Ram-Alley*, IV. 1, and Jonson, *The Alchemist*, IV. 1

90. *goodwife*] A title prefixed to the names of married women, and corresponding in degree to "goodman" (see note to V. III 188 *post*) Cf "Goody" and Sc. "gudewite"

90. *Keech*] The name of the butcher's wife signified "the fat of a slaughtered ox rolled into a lump" The word is applied to Wolsey, the butcher's son, in *Henry VIII* I. 1. 55

91. *gossip*] Used as a familiar prefix to a woman's surname by intimate female friends, as in *Merry Wives*, IV. II 9. "gossip Ford!" where the speaker is Mrs Page The word "gossip" was applied to a woman's women friends, as in Mayne, *The City Match*, III. II "Mrs Seathrift . . . I and Mistress Holland here, my gossip", and to neighbours, men as well as women, as in Beaumont and Fletcher, *Cupid's Revenge*, IV. 1

92. *mess*] small quantity or portion of liquid, etc

93. *whereby*] Used inaccurately for "whereupon." For the colloquial use of "whereby," cf. Middleton, *Father Hubburds Tales* (Bullen, vii) "she . . . quoted a single half-penny, whereby I knew her . . . to be . . . Charity."

95. *green*] fresh, raw, as in Greene,

Alphonsus, King of Arragon, III. II "Wounds must be cured when they be fresh and greene," and Munday and Chettle, *Death of Robt Earl of Huntingdon*, I. III Tobacco is recommended for a green wound in Jonson, *Every Man in his Humour*, III. II, and an onion in Webster and Rowley, *A Cure for a Cuckold*, IV. 1. Cf. also Dekker, *The Wonder of a Kingdom*, I. 1 "'Tis a greene wound . . . Tent it . . . and keepe it from ranckling."

97. *familiarity*] A blunder for "familiar," i.e. intimate, friendly; or "of familiarity," as in Lyly, *Euphues and his England* (ed. Arber, 273) "my parents being of great familiaritie with the Gentlemen." For "familiar," cf. Beaumont and Fletcher, *The Scornful Lady*, V. III "Come, prethee, be familiar, knight" A parallel to the construction used by Mrs Quickly may be cited from Jonson, *The Case is Altered*, IV. III. "if thou wilt . . . speak for me . . . I will not be ingratitude."

98. *madam*] A knight's lady was addressed as "madam." See Chapman, Jonson and Marston, *Eastward Hoe*, I. 1 "my wife's dilling, whom she longs to call Madam," i.e. as the wife of Sir Petronel Flash.

99. *fetch thee . . . shillings*] Hostesses not only allowed gentlemen to go upon the score for their lodging and diet, but they appear to have been generous in lending them money also. "Squires, gentlemen and knights," says Mrs Mullgrub in Marston, *The Dutch Courtesan*, III. III "diet at my table, and I do lend some of them money, and full many fine men go

I put thee now to thy book-oath: deny it, if thou
canst

Fal. My lord, this is a poor mad soul; and she says up
and down the town that her eldest son is like you.
she hath been in good case, and the truth is, poverty
hath distracted her. But for these foolish officers, I
beseech you I may have redress against them.

Ch. Just. Sir John, Sir John, I am well acquainted with
your manner of wrenching the true cause the false
way. It is not a confident brow, nor the throng of
words that come with such more than impudent
sauciness from you, can thrust me from a level con-
sideration. you have, as it appears to me, practised
upon the easy-yielding spirit of this woman, and
made her serve your uses both in purse and in person.

Host Yea, in truth, my lord.

Ch. Just. Pray thee, peace. Pay her the debt you owe
her, and unpay the villainy you have done her.

101 canst] canst ? Ff 102 mad] made Q. 107. Ch. Just] Lo Q
(passim) 112-114 you have woman, . . .] Q, I know you ha' practis'd
. . . wom in Ff 115 Yea, in tru h] Yes in troth Ff. 116 Pray thee]
Pret tee Ff 117. done] don. with Q

upon my score . . . and I trust them" Hostesses unhappily had sometimes to sue their patrons in order to recover their money. "I owe money to severall Hostisses," confesses George Pye-board, in *The Puritan*, I iv, "and you know such Ills will quickly be vpon a mans lack." In *The Puritan*, III iii, a hostess enters an action against Pye-board. "His Hostesse where he lies," says Puttock, the serjeant, "will trust him (Pye-board) no longer she has feed me to arest him."

100 book-oath] an oath sworn upon a bible or prayer-book, as in *Gammer Gurton's Needle*, IV ii "Ich durst take a book-oath." Cf *Jack Figgler* (Haz. Dods., II 127) "I woll swear on a book." The oath was taken with the right hand laid upon the book, and at the conclusion of the oath it was usual to kiss the book. See *1 Henry IV*, II iv 50.

104 in good case] in good circumstances. Cf. Jonson, *The Case is Altered*, V. ii "you see in what case he is, he is not in adversity, his purse is full of money," and Brome, *A Mad Couple*

Well Match'd, I i "shee 's in worse case than your selfe, your Cloaths are good enough," where, however, there is a quibble on "case," clothes.

104, 105. poverty . . . her] suggested, perhaps, by a passage in Lodge and Greene, *A Looking Glasse*, etc., III ii, where, Samia having appealed to King Rasin for justice against her son Radagon, the latter impudently exclaims: "Dread Mon-arch, this is but a lunacie, Which g iefe and want hath brought the woman to [To Samia] What, doth this passion hold you euerie Moo e?"

108 true cause] truth of the matter
109 brow] aspect, appearance, as in *1 Henry IV* IV iii 83

111. level] "equipoised, steady" (Schmidt, and *New Eng Dict.*), cf *Twelfth Night*, II iv 31 "So sways she level in her husband's heart."

114 uses] needs, as in *Timon of Athens*, II. i. o

114 in purse and in person] So in *London Prodigal*, II i "Fat, fair, and lovely, both in purse and person."

117 unpay] undo, with a play on "pay" in the preceding line.

one you may do with sterling money, and the other with current repentance

Fal My lord, I will not undergo this sneap without reply. 120
You call honourable boldness impudent sauciness. if a man will make courtesy and say nothing, he is virtuous no, my lord, my humble duty remembered, I will not be your suitor. I say to you, I do desire deliverance from these officers, being upon hasty 125 employment in the king's affairs.

Ch Just You speak as having power to do wrong · but answer in the effect of your reputation, and satisfy the poor woman.

Fal. Come hither, hostess.

130

Enter GOWER.

Ch Just Now, Master Gower, what news?

Gow The king, my lord, and Harry Prince of Wales
Are near at hand · the rest the paper tells.

Fal As I am a gentleman.

Host. Faith, you said so before

135

118 *sterling money*] hyphen Ff 122. *if*] I F 2 122 *make*] om. Ff.
123. *my*] *your* Ff. 124 *do*] om Ff. 131. *Enter Gower*] *Enter M Gower*
Ff, enter a messenger Q (after line 131). 132 *Harry*] *Henrie* (or *Henry*) Ff.
135 *Faith*] *Nay* Ff.

118. *sterling*] current, of lawful currency; cf *Richard II.* iv 1. 264

119. *current*] genuine, true, with an allusion to "current coin," as in *Richard III* i ii. 34.

120 *sneap*] "Sneap" is not found elsewhere as a noun, but "sneap," to rebuke, to snub, occurs occasionally, cf, e.g. Brome, *The Antipodes*, iv ix "do you sneap me too my Lord" I had no need to come hither to be sneapt"

122 *courtesy*] See note to Epilogue, 1 i.

124-126. *I do . . . affairs*] "Falstaff claimed the protection legally called *qua profecturus* (see *Coke upon Littleton*, 130a)," Knight.

125 *deliverance*] release, as several times in Shakespeare

128. *answer*] meet the claim made against you.

128. *in . . . reputation*] in the tenor of your reputation, "in a manner suit-

able to your character" (Johnson), perhaps, "having regard to the consequences to your reputation that a default will entail"

133. *the paper*] Collier MS has *this paper*.

134 *As . . . gentleman*] An oath affected by many whose gentility was by no means above question Thus in Middleton, *Your Five Gallants*, iv ii, the thief Tailby says, "tell thy mistress, as I'm a gentleman, I'll despatch her out of hand the first thing I do" "As I am a gentleman" exclaims Ilford in Wilkins, *Miseries of Enforced Marriage*, iii, and Gripe retorts, "I rather you could say as you were an honest man, and then I might believe you" R Edwards, *Damon and Pythias* (Haz Dods, iv 54) "*Dam*. There is no surer nor greater pledge than the faith of a gentleman *Dion*. It was wont to be, but otherwise now the world doth stand."

Fal. As I am a gentleman. Come, no more words of it

Host. By this heavenly ground I tread on, I must be fain to pawn both my plate and the tapestry of my dining-chambers

Fal. Glasses, glasses, is the only drinking and for thy 140 walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work, is

142 *German]* *Iarman* Q; *Germane* FF 1-3.

136 *no more . . . 21]* Fletcher, *The Chances*, III. 1 "No more words, but do it"

137. *By . . . tread on]* Apparently a blend of "by heaven" and "by this ground I tread on", or adapted from "by this heavenly light" (*Oihello* IV. III 66)

137 *fain]* content, as in *Two Gentlemen of Verona*, I 1 128

140 *Glasses]* W Harrison (*Description of England*, II vi) notes that "our gentility do now generally choose rather the Venice glasses . . . than any of those metals or stone wherein before time we have been accustomed to drink" The Venice glasses, he declares, "for beauty do well near match the crystal or the ancient *Murrhina vasa*" "And," he continues, "as . . . in the gentility, so in the wealthy commonalty the like desire of glass is not neglected . . . The poorest also will have glass if they may, but . . . they content themselves with such as are made at home of fern and burnt stone" Steevens recalls that the Earl of Shrewsbury proposed in 1580, to sell all his cups of silver and to replace them by glasses in order that he might be able to pay his creditors (Letter to T. Bradewyn, 1580)

140 *the only]* the best, as in Jonson, *Every Man out of his Humour*, v iv "pork, pork, is your only food," and in *The Merry Devil of Edmonton* (Haz Dods, x. 218) "Bilbo though he be somewhat out of fashion, will be your only blade still" See also Fletcher, *The Wild-Goose Chase*, v vi, and Dekker and Webster, *Northward Hoe*, v. 1.

141 *slight]* trifling, as often

141. *drollery]* humorous painting in the Dutch manner Dekker, *Seven Deadly Sins*, Dedication "a Drol-

lerie (or Dutch peece of Lantskop) may sometimes breed in the beholders eye, as much delectation, as the best and most curious master-peece excellent in that art," and J Evelyn, *Diary* (13 Aug., 1641) "We arrived late at Rotterdam, where was their annual marte or faire, so furnished with pictures (especially Landships and Drolleries, as they call those clownish representations)," etc.

141, 142 *story . . . Prodigal]* A favourite subject in painted cloths, etc. See Dekker, *If this be not a good Play*, etc (Pearson, III 325) "What saies the prodigal child in the painted cloth?" Randolph, *The Muses' Looking-Glass*, III 1 "In painted cloth, the story of the Prodigal"; Middleton, *A Mad World, my Masters*, II 11 For a description of the story of the Prodigal as represented on the stage, see Nashe, *Summer's Last Will* (Haz Dods., viii. 34). If Falstaff is here recommending Mrs. Quickly to replace her tapestries in part with painted cloths (see note to *I Henry IV* IV. II 25, 26), it may be mentioned that P. Henslowe was able to buy painted cloth in 1595 at sixpence a yard (*Diary*, ed Collier, p 9)

142. *the German hunting]* a German hunting-scene, a representation, perhaps, of a boar-hunt (cf. *Cymbeline*, II v 16). Quantities of painted cloth were imported from Holland and Germany, see Hall's *Chronicle*, 8th year of Henry VIII, where it is complained that "the Dutchemen bryng ouer . . . painted clothes, so that, if it were wrought here, Englishmen might have some worke and lyuynge by it."

142 *water-work]* water-colour painting. The allusion may be, however, to painting in distemper. Cf Peacham, *Complete Gentleman* (ed. 1634, xiii. 141) "He wrought in distemper (as we call it) . . . histories of patient Job, wherein are many excellent figures."

worth a thousand of these bed-hangings and these fly-bitten tapestries Let it be ten pound, if thou canst Come, an 'twere not for thy humours, there's not a 145 better wench in England Go, wash thy face, and draw the action Come, thou must not be in this humour with me, dost not know me? come, come, I know thou wast set on to this

Host. Pray thee, Sir John, let it be but twenty nobles. 1' 150 faith, I am loath to pawn my plate, so God save me, la!

Fal. Let it alone, I'll make other shift. you'll be a fool still.

Host. Well, you shall have it, though I pawn my gown 155 I hope you'll come to supper You'll pay me all together?

Fal. Will I live? [To BARDOLPH] Go, with her, with her, hook on, hook on

143 -hangings] -hangers Q. 144. tapestries] tapestrie Q 144. ten pound] x. l Q. 145 an 'twere] and twere Q, if it were Ff. 145. there's] there is Ff 147 the] thy Ff. 148 dost. . me? come,] om. Ff 150 Pray thee] Prethee Ff 150, 151. i' faith] om Ff. 151. am] om Ff 151, 152 so . la'] so God save me law Q; in good earnest la Ff 153. I'll make] and make F 2 155 though] although Ff 156, 157 all together?] Rowe, al together Q, altogether? Ff. 158 To Bardolph] Capell, marking as "Aside", to the officers Johnson.

It is not clear whether Falstaff refers to painted clothe or to paintings on the walls of the chambers We know, however, from Nabbes, *A Presentation*, 1638 (Bullen, *Old Eng. Plays, New Series*, II 262), that ale-house walls were sometimes, in the absence of hangings, painted with chalk ("and the figures of no more value than cyphars"), see also the quotation from D Lupton in note to I II 33 ante

143. bed-hangings] A contemptuous allusion to the tapestries on the walls. Hentzner, *Travels in England*, 1508 (Rye), remarked of the English that "Their beds are covered with tapestry"

145 humours] moods, tempers

147. draw] withdraw, as in *Henry VIII.* v iv. 62 Lyly, *Mother Bombe*, iv. II "I will withdraw the action"

150 twenty nobles] The noble, a gold coin first minted by Edward III, was current towards the end of the sixteenth century at 6s. 8d. "Twenty nobles" is mentioned as a neat round sum in Jonson, *The Alchemist*, I. I "It is but

bestowing Some twenty nobles 'mong her grace's servants"

151, 152 *God save me, la!']* So in Beaumont and Fletcher, *A King and No King*, II II "1st Citizen's Wife. As God save me, la" The exclamation "la!" was used to emphasize an asseveration, cf Jonson, *Cynthia's Revels*, I I "in good faith, la!" *The Puritan*, I III "indeed, la" (the speaker is the Puritan Nicholas, who will not swear), II I. IV "Verily and indeed, la"

153. make other shift] manage in some other way For "make shift" or "make a shift," to contrive, cf *Macbeth*, II III 47, Middleton, *The Witch*, III II, and W Basse, *Elegy on Mr. William Shakespeare*, 5 "make a shift"

158. *Will I live?']* As sure as I live! So in W. I. kins, *Miseries of Enforced Marriage*, IV I "Butler Fail not. Ilford. Will I live?" and Middleton, *Your Five Gallants*, II I "Sec Court. I know you'll requite it. Gold. Will I live?" Similarly we find "do

Host Will you have Doll Tearsheet meet you at supper? 160
Fal No more words; let's have her

[*Exeunt Hostess, Bardolph, Officers, and Boy*]

Ch Just. I have heard better news.

Fal. What's the news, my lord?

Ch Just Where lay the king to-night?

Gow. At Basingstoke, my lord 165

Fal I hope, my lord, all's well: what is the news, my lord?

Ch Just. Come all his forces back?

Gow No, fifteen hundred foot, five hundred horse,
 Are march'd up to my Lord of Lancaster, 170
 Against Northumberland and the Archbishop

Fal. Comes the king back from Wales, my noble lord?

Ch Just You shall have letters of me presently:

Come, go along with me, good Master Gower

Fal. My lord! 175

Ch Just What's the matter?

Fal Master Gower, shall I entreat you with me to dinner?

Gow I must wait upon my good lord here, I thank you,
 good Sir John.

Ch Just Sir John, you loiter here too long, being you are 180
 to take soldiers up in counties as you go.

161. *Exeunt*] Capell, exit hostesse and sergeant. Q (after line 159),
 om. Ff. 162 *better*] *bitter* Ff. 163 *lord*] *good lord* Ff. 164. *to-night*]
to night Q, *last night* Ff, Cambridge 165, 169 *Gow.*] *Mess Q*; *Mess Ff*
 165. *Basingstoke*] *Billingsgate* Q. 169-171 *No . . . Archbishop.*] as prose
 Ff 3, 4. 177 *shall I . . . dinner?*] *I shall . . . dinner* Ff 3, 4. 178,
 179 *I must . . . John*] divided in two lines Ff 180, 181. *Sir John . . .*
go.] three lines (ending *long, up go*) in Q, prose Ff. 181 *counties*] *Countries*
 Ff.

I live?" in Jonson, *Every Man in his Humour*, II. iii. "Do I live, sir? what a question is that!" and in Beaumont and Fletcher, *The Custom of the Country*, v. 1 "Do I live? Or you speak to me?" Cf also Beaumont and Fletcher, *The Beggars Bush*, IV. iv. "Will the sun shine again?"

159. *hook on*] fasten on to (her), follow (her) Massinger, *The Guardian*, I. 1 "Hook on, follow him, harpies!"

178 *wait upon*] accompany.

180, 181. *being . . . go*] Divided as two lines, the first ending *up*, in Q. The dialogue was, perhaps, originally arranged as verse, and retains, in prose,

something of the rhythm and diction of verse, e.g. "in counties as you go." *Being*, being that, seeing, so in *Much Ado*, IV. 1. 251, Jonson, *The Magnetic Lady*, II. 1, R. Taylor, *The Hog Hath Lost His Pearl*, I. 1, and V. 1 "you grieve too much, Being your daughter's found" The construction is explained by H. Offelen, *A Double Grammar*, 1687, p. 132 "Being (*an stait*) because." *Take up*, raise, levy, as in IV. 11. 26 *post* *As you go*, on your way, cf. Chapman, *The Blind Beggar of Alexandria*, II "Oh that we had a noise of musicians to play . . . as we go." Rowe (ed. 2) read *the countreys*.

Fal. Will you sup with me, Master Gower?

Ch. Just. What foolish master taught you these manners,
Sir John?

Fal. Master Gower, if they become me not, he was a fool 185
that taught them me This is the right fencing grace,
my lord, tap for tap, and so part fair

Ch Just. Now the Lord lighten thee! thou art a great
fool [Exeunt.

SCENE II — *London Another street*

Enter PRINCE HENRY and POINS

Prince "Before God, I am exceeding weary

Poins. Is't come to that? I had thought weariness durst
not have attached one of so high blood

Prince. Faith, it does me, though it discolours the com-

189 Exeunt] om. Q, Ff 2-4.

SCENE II

London . . .] Continues in London Pope. Enter . . .] Rowe, Enter the
Prince, Poynes, sir Iohn Russel, with other. Q, Enter *Prince Henry, Poins,*
Bardolfe, and *Page*. (Poyns, *Bardolf*, Ff 3, 4) Ff 1 *Before God*] *Trust me*
Ff 2 *Is't*] *Is it* Ff 4 *Faith, it does*] *It doth* Ff

185, 186 *if* . . . *me*] if they are
foolish and therefore do not become me,
you may say that I learned them from
the Chief Justice. For the retort, cf
Fletcher, The Humorous Lieutenant, II.
iv "I learn'd it of my betters"

186 *grace*] finishing touch Cf
Middleton, *The Phoenix*, iv ii "Few
Wife . . . what need you ride with a
footman before you? *Phæ* O, that's
the grace!"

187 *tap* . . . *fair*] give thrust for
thrust, and so come off with credit For
"part fair," cf Brome, *Covent Garden*
Weeded, v iii "Gab. . . Sound a
Retreat now Faire, faire i' th' coming
off. Lo, 'twas bravely perform'd
Cloth Must we not fall to rifting now,
Colonel. *Mih* Part faire on all sides
Gentlemen" Onions explains "fair"
as "courteously"

188 *lighten*] enlighten, with, per-
haps, a quibbling reference to Falstaff's
weight.

SCENE II

1 Enter *Poins*] Q adds "sir
Iohn Russel, with other" See note to
1 Henry IV I ii 161, in which I sug-
gested that the *Rossil* there of Qq and
Ff (altered to *Bardolph* by Theobald)
may have been one of the *dramatis*
personæ in the play as originally pro-
duced, and perhaps the same person as
the "sir Iohn Russel" here introduced
in the stage-direction of Q See *Introd* ,
p xvii

3 *attached*] seized, with an allusion
to the procedure of arrest by authority
of a bill of attachment. Cf. iv. ii. 110
post, and *Tempest*, III iii 5

4 *discolours*] brings a blush to.
Blount (*Glossogr*) has "*Discolor*
to make of divers colours", and Jon-
son (*Cynthia's Revels*, v. ii) speaks of
"discoloured flowers." The meaning
may, however, be "takes the colour
from, makes pale with shame or vexa-

plexion of my greatness to acknowledge it Doth it 5
not show vilely in me to desire small beer?

Poins Why, a prince should not be so loosely studied as
to remember so weak a composition

Prince. Belike then my appetite was not princely got, for,
by my troth, I do now remember the poor creature, 10
small beer But, indeed, these humble considerations
make me out of love with my greatness What a dis-
grace is it to me to remember thy name! or to know
thy face to-morrow¹ or to take note how many pair
of silk stockings thou hast, viz these, and those that 15

6. *vilely*] *vildly* Q, F 3, *vildely* Ff 1, 2 10. *by my*] *in* Ff 15 *hast,*
hast, Capell, *hast* Q; *hast*? Ff 15. *these*] *with these* Q.

tion" "Discolour" is used in the
sense "deprive of colour," in a poem
in *Witt's Recreations*, 1640 "night
Discolours all but thy heav'n-beaming
light"

6 *small beer*] weak beer Nashe,
Summer's Last Will (Haz *Dods*, viii
50) "Small beer, coarse bread .

While thou withholdest both the malt
and flour," and R. Wilson, *Three Ladies
of London* (Haz *Dods*, vi 348) "you
drink up the strong ale, and gve me
small beer" References to small beer
are usually depreciatory, though it
seems to have been regarded with favour
as a morning draught after a night of
hard drinking (Massinger, Middleton
and Rowley, *The Old Law*, ii 1)

7 *loosely studied*] negligently prac-
tised in the part of a prince, or in-
clined to looseness *Studied*, versed,
as in *Merchant of Venice*, ii 11.
211, *Antony and Cleopatra*, ii vi. 47,
Beaumont and Fletcher, *Custom of the
Country*, v v "you are thoroughly
studied" (i.e. you know your part), and
May, *The Old Couple*, 1 "not studied
In anything, but how to dress them-
selves" The metaphor is derived
from the Stage *A Royal Licence for
the King's Players*, May 19, 1603
"stage-plays and such others like as
they . . . shall use or study"

10 *poor creature*] Craig refers to
Othello, ii 111. 319, 320

12-14 *What . . . to-morrow*] Cf
Jonson, *The Devil is an Ass*, ii. 111,
where not to know or salute any man
is mentioned as an attribute of great-
ness, and *Cynthia's Revels*, ii. 1. "His

fashion is not to take knowledge of
him that is beneath him in clothes"

Also Field, *Amends for Ladies*, 11
"Feesimple . . . we [lords] do use to
swear by our honors . . . to dispatch
such a business for such a gentleman,
and we are bound, even by the same
honors we swear by, to forget it in a
quarter of an hour, and look as if we
had never seen the party when we meet
next." For an exposition of the philo-
sophy of forgetting acquaintances, see
Middleton, *Your Five Gallants*, ii 111

15. *silk stockings*] Silk stockings
were often "curiously" embroidered
and consequently expensive We read,
in P. Stubbes' *Anatomic of Abuses*, of
"nether-stokes" of " . . . Silke, Thred,
and such like . . . and so curiously
knit with . . . quirkes and clockes
. . . and sometime (haplie) interlaced
with golde or siluer threds, as is
woonderfull to beholde" (ed 1595, p.
31) Silk stockings were regarded as
costly luxuries Wilkins, *Miseries of
Enforced Marriage* (Haz *Dods*, ix
519) "this town cravvs maintenance,
silk stockings must be had" Long
silk stockings were affected by men of
fashion in an age in which as much
store was set by a good leg as by a
good face See Wilkins, *Miseries of
Enforced Marriage*, iv "the gentle-
women having taken note of your
good legs and good faces," and Barry,
Ram-Alley (Haz *Dods*, x) "sure, we
never more shall see A good leg worn
in a long silk stocking" The colour of
the stocking was carefully studied
Fletcher, *Monsieur Thomas*, ii. 11 "2

were thy peach-coloured ones! or to bear the inventory of thy shirts, as, one for superfluity, and another for use! But that the tennis-court-keeper knows better than I, for it is a low ebb of linen with thee when thou keepest not racket there, as thou hast not done 20 a great while, because the rest of thy low countries

16 ones ¹] ones Ff, once, Q.
kept'st F 1 21. thy] the Q.

17. another] one other Ff

20. keepest]

clean instep . the colour of her stocking, A much inviting colour." Peach-colour, in the language of colours, signified love (*Captain Underwit*, II II), we hear of "peach-coloured satin breeches" in *London Prodigal*, I I.

16 bear] carry about with one, or in one's memory. *Inventory*, list of items or contents, *Everie Woman in her Humor*, IV. I. "the inventorie of his pocket"

17. shirts . . use] Shirts, like stockings, were expensive items in the wardrobe of young men of fashion Stubbes describes shirts "wrought throughout with needlework of silke, and such like, and curiously stitched with open seame, and many other knacks besides" They cost anything from ten shillings to "ten pounde a peece" (*Anatomie of Abuses*, 1583)

18 tennis-court] Tennis, a western adaptation of tzykanion, the royal game of the Byzantine Court, was first developed in France in the thirteenth century The game was fashionable in England in the sixteenth century, and there were numerous private and public tennis-courts in London. "The ball," writes J Stow, *A Survey of London*, "is used by noble men and gentlemen in Tennis Courts" (ed 1603, p 94) Tennis was regarded with disfavour by the Puritans, and the public tennis-courts were generally in ill repute. Cf *The Puritan*, II I "Sim [A Puritan] . . he is at vain exercise, dripping in the Tennis-court. *Wid.* At Tennis-court? . . O wicked Edmond!" *Lingua*, III IV "Ana. . . I sought you in every alehouse, inn, tavern, dicing-house, tennis court, stews, and such like places, likely to find your worship in. *Mem. Ha.* villain! am I a man likely to be found in such places, ha?" T. Heywood, *The Wise-Woman of Hogsdon*, V. I

"Tennis courts, Gaming-houses" Tennis was played for high stakes Webster, *The White Devil*, II I "I shall not . racket away five hundred crowns at tennis," and the same author's *Duchess of Malfi*, I II "A brave fellow, Will play his five thousand crowns at tennis."

19, 20. it . . there] Tennis-players played in their shirts, and thus had frequently occasion to change their linen. See Fletcher, *The Honest Man's Fortune*, III. I "The first place in a Lords affection? . . and how long doth that last? perhaps the changing of some three shirts in the Tennis-Court", Jonson, *Cynthia's Revels*, II I "[He] sometime ventures so far . . that he dares tell how many shirts he has sweat at tennis that week." Also Webster, *The White Devil*, II I, and *The Play of Stucley* (Simpson, *School of Shakspeare*, I 182).

20 racket] uproar, with a play on "racket," a bat used in the game of tennis Bp Montagu, *Acts & Mon.* (1642), 323 "Antonius . . hearing what racket the Parthians kept in Syria."

21, 22. the rest . . holland] For the word-play on "low countries" and Low Countries [Netherlands], and on "holland" and Holland, cf Dekker and Webster, *Norward Hoe*, II. I "I' th' Low Countries . . to take measure of my Holland sheets," and *ib.* V. I "as if he lay in his owne low-country of Holland, his own linnen I meane." For the equivocation in "low countries" (= lower part of the body, or sensual nature), c *Comedy of Errors*, III. II 136, 137, Middleton and Rowley, *A Fair Quarrel*, IV IV, and Webster, *Devil's Law Case*, II I. Holland was famous for its fine linen, see Dekker, *The Honest Whore*, Part I (Purson, II. 39). "Holland for shirts,

have made a shift to eat up thy holland · and God knows whether those that bawl out the ruins of thy linen shall inherit his kingdom but the midwives say the children are not in the fault, whereupon the world 25 increases, and kindreds are mightily strengthened

Poins. How ill it follows, after you have laboured so hard, you should talk so idly! Tell me, how many good young princes would do so, their fathers being so sick as yours at this time is? 30

Prince. Shall I tell thee one thing, Poins?

Poins. Yes, faith, and let it be an excellent good thing.

Prince. It shall serve among wits of no higher breeding than thine.

Poins. Go to, I stand the push of your one thing that 35 you will tell.

Prince Marry, I tell thee, it is not meet that I should be sad, now my father is sick albeit I could tell to thee, as to one it pleases me, for fault of a better, to call my friend, I could be sad, and sad indeed too. 40

Poins Very hardly upon such a subject.

Prince By this hand, thou thinkest me as far in the devil's

22 made . . . to] om Q. 22-26 and God . . . strengthened] om. Ff.
23. bawl] bal Q. 25 fault,] Capell, fault Q. 26. kindreds] Pope;
kindreds Q. 28 idly] idely Rowe (ed. 2), idely Q, idely Ff. 29 being]
lying Ff. 30 at this time] om Ff. 32 faith] om. Ff. 36 you will]
you'l (or you'll) Ff. 37 Marry,] Mary Q, Why, Ff. 42 By this hand,]
om. Ff.

Cambrick for bands", and Middleton, *Anything for a Quiet Life*, I. i: "In Holland, where the finest linen's made"

22 made a shift] contrived, with a quibble on "shift," a shirt

23 that bawl out] that bawl out of (cf *Coriolanus*, v. ii. 41 "pushed out your gates"), or "whose bawls proclaim" Dekker, *If This Be Not A Good Play*, etc. (Pearson, III. 312) "bastards come bawling into the world." Herford explains "bawl out . . . linen" as "'bawl' in swaddling-clothes made out of his [Poins's] old shirts" The allusion is rather to the effect of profligacy upon Poins's finances. Pope reads bawl out of, and Capell bawl out from.

24. inherit . . . kingdom] An allusion to *S. Matthew*, xxv. 34, etc

28. idly] to no purpose, nonsensicaly. Cf. Jonson, *The Case is Altered*, v. 1:

"Rave in my sleep, talk idly being awake," and *The Magnetic Lady*, v. i.

31 shall . . . thing] So in *Pericles*, iv. vi. 170, 171: "M^r. Prithce, tell me one thing first. Boul^t. Come now, your one thing"

33. serve] "do," serve its purpose. *Wits*, understandings, judgements. *Breeding*, parentage, descent.

35 Go to] An expression of remonstrance; or perhaps of encouragement to proceed with the "one thing"

35 stand . . . push] meet the thrust or attack, as in *I Henry IV.* III. ii. 66, 67.

42, 43. as . . . book] as deeply in debt to the devil Cf. Lyly, *Euphues and his England* (Bond, v. 140), Middleton, *Blurt, Master-Constable*, III. iii "you have got so far into our books," etc., and *Anything for a Quiet Life*, I. i: "I am deeply in your books for furnishing my late wedding."

book as thou and Falstaff for obduracy and persistency let the end try the man. But I tell thee, my heart bleeds inwardly that my father is so sick and keeping such vile company as thou art hath in reason taken from me all ostentation of sorrow. 45

Poins. The reason?

Prince What wouldst thou think of me, if I should weep?

Poins I would think thee a most princely hypocrite. 50

Prince It would be every man's thought; and thou art a blessed fellow to think as every man thinks never a man's thought in the world keeps the road-way better than thine every man would think me an hypocrite indeed. And what accites your most worshipful thought to think so? 55

Poins. Why, because you have been so lewd, and so much engrafted to Falstaff.

Prince And to thee.

Poins By this light, I am well spoke on; I can hear it with mine own ears the worst that they can say of me is that I am a second brother, and that I am a proper fellow of my hands, and those two things, I confess, I cannot help. By the mass, here comes Bardolph. 60 65

46. *vile*] *vild* Ff 1-3 48. *reason*'] *reason* Q. 55. *accites*] *excites* Ff 3, 4. 60. *By this light*] *Nay* Ff 60 *spoke on*] *spoken of* Ff. 64. *By the mass*] *Looke, looke* Ff.

43. *obduracy*] impenitence. Craig refers to Nashe, *Lenten Stuff* (Grosart, v 254) "Such is the obduracy and hardness of heart of a number of infidels in these days." *Persistency*, *sc* in evil courses.

44 *let . man*] Proverbial. Cf Marston, *What You Will*, iv. 1 "Time trieth all things," and ii iv 274 *post*.

47 *ostentation*] outward show, display, as in *Richard II.* ii iii 95. The opprobrious sense of the word is found in Shakespeare only in *Love's Labour's Lost*, v ii. 410

50 *I . . hypocrite*] An allusion, perhaps, to the saying of Publius Syrus, "Haeredit fletus sub persona risus est" (Aulus Gellius, *Noctes*, xvii xiv) The saying is quoted in Montaigne's *Essays*, i 37, and in Jonson, *The Fox*, i 1 "The weeping of an heir should still be laughter Under a visor."

55 *accites*] incites, induces So in *Sir Thomas More* (c. 1586), iii. ii "the more thou hast . . . of honor, office, wealth . . . Which might accite thee to embrace and hugg them, The more," etc

57 *lewd*] wild

58. *engrafted to*] (closely) attached to, intimate with, cf "ingrafted" (F) = implanted, in *King Lear*, i 1. 30r.

62 *second brother*] So in *London Prodigal*, v. 1 "a poor gentleman, a younger brother."

63 *proper . . hands*] a fine valiant fellow. *Of his hands*, in respect to his hands, *i e.* skill or valour as a swordsman, etc. See Cotgrave "Homme de main. A man of execution or valour, a man of his hands", G Silver, *Paradoxes of Defence* (Matthey, p 65) "a verie tall gentleman of his handes, not standing much vpon his skill, but carry-

Enter BARDOLPH and PAGE.

Prince. And the boy that I gave Falstaff a' had him from me Christian, and look, if the fat villain have not transformed him ape.

Bard. God save your grace!

Prince. And yours, most noble Bardolph! 70

Bard. Come, you virtuous ass, you bashful fool, must you be blushing? wherefore blush you now? What a maidenly man-at-arms are you become! Is't such a matter to get a pottle-pot's maidenhead?

Page A' calls me e'en now, my lord, through a red 75 lattice, and I could discern no part of his face from

66 *Enter . . .* *Enter Bardolfe and boy* Q, *Enter Bardolfe* Ff (after line 68). 66 a'] h' Ff, 67 look] see Ff, 69 God save] Same Ff 71 Bard] Theobald, Poynes, Q, Poin Ff 71 virtuous] pernicious Ff 1, 2, pernicious Ff 3, 4 73 Is't] Is it Ff, 75 Page] Boy Q (throughout) 75 A' . . e'en now] A . . enow Q, He call'd me even now Ff.

ing the valiant hart of an Englishman", North's *Plutarch, Alcibiades* "a valiant man of his hands" Dyce quotes Coles "A man of his hands, Homo strenuus, impiger, manu promptus" Variations on the phrase "of his hands" are common See Jonson, *Pan's Anniversary* "as nimble a fine fellow of his feet as his hands" (said of a juggler that can juggle "with every joint about him"), Marston, *What You Will*, Induct "a tall man of thy tongue", and *The Play of Stucley* (*School of Shakspeare*, 1. 222) "A lusty man . . of his limbs"

66. the . *Falstaff* In the drama frequent references are made to the giving or lending of pages and servants. See Middleton, *Michaelmas Term*, 1. 1, where Lethe says "my page I ha' lent forth" Also Middleton, *More Dissemblers Besides Women*, III. 1, and the *Phoenix*, IV. 11

68. ape] Alluding to the fantastic appearance and affected manners of the Page. Cf Middleton, *More Dissemblers Besides Women*, III. 1 "the proud, scornful ape" (said of a page)

71. virtuous ass] An allusion to the ass as an emblem of modesty and continence. See Middleton, *A Trick to Catch the Old One*, II. 1, Beaumont and Fletcher, *Four Plays in One* (*Can b-ridge Eng Classics*, x. 315). "You modest ass", Fletcher, *The Wi-d-*

Goose Chase, I. II "I like . . their women too, And would fain do as others do, but I am so bashful, So naturally an ass!" and later in the same scene "You must now put on boldness . . They'll say, you went out like an ox, and returned like an ass, else"

74 to . *maidenhead* A common jest See *Mucedorus*, 1598 (*Haz Dods*, VII. 234) "Mouse [the Clown] . . I call'd for three pots of ale . . Now sirrah, I had taken the maidenhead o two of them—now, as I was lifting u the third to my mouth," etc Cf Jonson, *Staple of News*, I. II, and Porter, *Two Angry Women of Abington* (*Haz Dods*, VII. 283)

75, 76. red lattice] A window of lattice-work painted red. Such a window, or a pattern on the wall imitating lattice-work, was formerly the sign of an ale-house A trace of the old sign, which was, says Steevens, common among the Romans, survives in the use of "The Chequers" as the name of a public-house Allusions to the red lattice of the ale-house are frequent, Craig refers to Massinger, *The Virgin Martyr*, III. III, and to Middleton, *The Blacke Booke* (Bullen, VIII. 38) "watched in an ale-house . . Sampling thy nose with the red lattice" Cf *Merry Wives*, II. II 30, *The London Chanticlers*, v, Wilkins, *Miseries of*

the window · at last I spied his eyes ; and methought
he had made two holes in the ale-wife's new petticoat
and so peeped through.

Prince Has not the boy profited? 80

Bard Away, you whoreson upright rabbit, away !

Page Away, you rascally Althæa's dream, away !

Prince Instruct us, boy ; what dream, boy ?

Page Marry, my lord, Althæa dreamed she was de-
livered of a fire-brand, and therefore I call him her 85
dream.

Prince. A crown's worth of good interpretation · there
'tis, boy.

Poins O, that this good blossom could be kept from
cankers ! Well, there is sixpence to preserve thee 90

Bard An you do not make him hanged among you, the
gallows shall have wrong.

78 *new*] om. Q, *new red* Collier MS. 79. *so*] om Ff. 80. *Has*] *Hath*
Ff. 81. *rabbit*] *rabble* Q. 84. *Althæa*] *Althear* Q. 88. *'tis*] *it is* Ff.
89. *good*] om Q. 91. *An*] *Capell*; *And* Q, *If* Ff. 91. *hanged*] *be hang'd*
Ff. 92. *have wrong*] *be wrong'd* Ff.

Enforced Marriage, III. Harrison (*Description of England*, II XII) says that country houses of old time "did use much lattice" Now, however, he remarks, "lattices are . . . grown into less use, because glass is come to be . . . within a very little so good cheap, if not better than the other"

78 *new*] Collier MS reads *new red*.
80. *profited*] become proficient; cf. *Merry Wives*, IV. I. 16 "To profit" is frequently used ironically, as in the text, cf. Wilkins, *Miseries of Enforced Marriage*, III "he profits well, but the worst is, he will not swear yet," and J. Cooke, *How to Choose*, etc., III III.

84, 85. *Althæa* . . . *fire-brand*] The page confounds Althæa's dream with that of Hecuba. The latter, before the birth of Paris, dreamed that she was delivered of a fire-brand, see Ovid, *Heroides*, XVI. 45, 46, and Peele, *The Tale of Troy*, 41-48. Accurate reference is made to Hecuba's dream in *Troilus and Cressida*, II II 11C, and to Althæa's "fatal brand" in 2 *Henry VI*. I. I 235, 236. The Mœræ appeared to Althæa after the birth of her son, Meleager, and announced to her that Meleager would die when a log of wood on

the hearth was consumed by the flame. See Ovid, *Metamorphoses*, VIII 260-547

87. *crown*] A gold crown was coined by Henry VIII in 1526 in imitation of the French Crown of the Sun of Louis XII. or Francis I. Crowns in silver were in circulation from the reign of Edward VI. The crown was current for 5s 90 *cankers*] canker-worms, as in *Hamlet*, I. III. 39.

90. *sixpence* . . . *thee*] An allusion to the cross beneath the shield on Elizabethan sixpences. Cf. U. Fulwell, *Like Will to Like* (Haz *Dods*, III. 346) "Not a cross of money to bless me have I," and Brome, *The Damselle*, IV I. "Blesse me . . . and not without a Crosse Of a faire Silver sixpence." For the gifts of money to the Page, cf. Beaumont and Fletcher, *The Scornful Lady*, I I, and J. Shirley, *The Gamester*, IV. I. "Hay [to Page] . . . Here, cherish thy wit [*Gives Page money*]" From the Conquest to the reign of Edward VI all silver coins had a cross on the reverse. Edward III's Noble bore a cross with a circumscription, "Jesus, autem, transiens per medium illorum ibat," a charm against thieves and enemies. The sixpence was first coined in the reign of Edward VI.

Prince And how doth thy master, Bardolph?

Bard Well, my lord. He heard of your grace's coming to town there's a letter for you

95

Poins. Delivered with good respect And how doth the martlemas, your master?

Bard In bodily health, sir

Poins Marry, the immortal part needs a physician, but that moves not him though that be sick, it dies not.

100

Prince. I do allow this wen to be as familiar with me as my dog, and he holds his place, for look you how he writes

Poins "John Falstaff, knight,"—every man must know that, as oft as he has occasion to name himself.

105

94 *lord*] *good Lord* Ff 96 *Poins*] *Poin. F* 1; *Prin. Ff* 2-4 102 *how*] *om Ff* 104 *Poins*] *Ed*, *Poins*. [*Reads*] *Cambridge*, *Poynes* Q, *Poin Letter Ff* 105 *has*] *hath* Ff.

96. *with* . . . *respect*] An ironical reference to the unceremonious way in which Bardolph delivers the letter Cf Beaumont and Fletcher, *A King and No King*, III 11 "What a complement he delivers it [a speech] with!"

97. *martlemas*] Martinmas or St Martin's summer, the fine season that comes about the date of the feast of St. Martin (Nov 11), hence, perhaps, humorously applied to a hale and sprightly elderly gentleman. For the association of ideas, cf. *1 Henry IV* I 11. 157 "the latter spring!" in its application to Falstaff, Ford and Dekker, *The Sun's Darling*, IV "Autumn. . . in my selfe I do contain other teaming Spring", and Rowley, Dekker and Ford, *The Witch of Edmonton*, Prol. "as the year doth with his plenty bring As well a latter as a former Spring" Clarke suggested that the allusion may be to Martinmas beef, i.e. beef salted at Martinmas for winter use (see Macaulay, *Hist. Engl.* III 1 315) Cf *1 Henry IV* III 11 178 "my sweet beef", Marlowe, *Doctor Faustus*, vi "Martin Martlemas-beef", and Ridgley, *Pract. Physick*, 329 "Martlemas flesh a year old, tasted and dried"

101. *wen*] tumour, "swollen excrescence of a man" (Johnson). Cf. Beaumont and Fletcher, *The Second Voyage*, III 1 "the great Wen," and Glapthorne, *The Hollander*, v. 1.

104. "*John . . . knight*" *Poins* 1, not, I think, reading from the letter, but referring, with a quibble, to the Prince's words, "look you how he writes" *Poins*, playing upon the word "write" in the sense "write oneself," anticipates that Falstaff will "write" or describe himself in (the subscription to) the letter as "John Falstaff, knight." *Poins*'s anticipation—which is based upon the observation "every man must know that, as oft as he has occasion to name himself"—is substantially realized with the reading of the letter which begins at line 113 "Sir John Falstaff, knight" The stage-direction "Letter" of F has, I think, been misplaced through the conjectural citation, "John Falstaff, knight," having been taken for a quotation from the letter. For "write," write or describe oneself, cf. I 11 25 *ante*, "writ man", Sir T. Smith, *De Rep. Angl.* (1583), I. 23 "in m ters of lawe. . . if one were a knight they would write him (for example sake) Sir John Finch knight, so if he be an esquier, John Finch esquier or gentleman", and Massinger, *The Duke of Milan*, v. 11. "whose owner writ not lord"

104, 105 *every* . . . *himself*] Some knights, at least, appear to have been vain of the handle to their names. See Field, *A Woman is a Weathercock*, I. 11 "I would you would bid me be covered, I am a knight," and *ib.* III 111.

even like those that are kin to the king; for they never prick their finger but they say, "There's some of the king's blood spilt" "How comes that?" says he, that takes upon him not to conceive. The answer is as ready as a borrower's cap, "I am the king's poor 110 cousin, sir"

Prince. Nay, they will be kin to us, or they will fetch it from Japhet. But to the letter [*Reads*] "Sir John Falstaff, knight, to the son of the king, nearest his father, Harry Prince of Wales, greeting." 115

Poins. Why, this is a certificate

Prince Peace! [*Reads*] "I will imitate the honourable Romans in brevity"

107. *There's* there is Ff 108, 109. *that* . . . *conceive*.] *that* ? (*says* . . . *conceive*) F 4, *that* (*saves* he) . . . *conceive* Q, *that* (*saves* he) . . . *conceive* Ff 1-3. 110 *borrower's*] Theobald (Warburton), *borrowed* Q, *borrowed* Ff 112, *or* but Ff 113 *to* om Q 113. [*Reads*] Ed, *Poins* [*Reads*] Hammer, om Q, Ff. 116 *Poins. Why*] Ed, *Why* Hammer, *Poynes Why* Q, *Poin Why* Ff 117 [*Reads*] Ed, *Poins* [*Reads*] Cambridge, om. Q, Ff 118 *Romans in*] *Romanes in* Q, *Romaines in* Ff 1, 2, *Roman's* or *Roman in's* Anon conj ap Cambridge

107, 108 *some . . . blood*] Cf. Massinger, *Maid of Honour*, 1 1 "He hath some drops of the king's blood running in his veins, derived Some ten degrees off," and a passage, suggested by Poins's speech, in J Shirley, *The Ball*, 1v 111

109. *takes . . . him*] makes believe, as in *Troilus and Cressida*, 1 11 151

110 *borrower's cap*] Craig refers to 1 *Henry IV.* 1v. 11 68, and *Coriolanus*, 11 1. 77, 78 A closer parallel occurs in *Timon of Athens*, 11. 1. 18, 19, where a debtor, of whom payment is required, is described as excusing himself "and the cap Plays in the right hand, thus." The emendation *borrower's* we owe to Warburton.

112 *fetch it*] trace their relationship to the king by deriving their lineage, etc. Cf *Othello*, 1. 11 21

113. *from Japhet*] Christian in *Pilgrim's Progress*, says, "I came of the race of Japhet" Divines and early ethnologists traced the descent of the peoples of European stock from Japhet See *Genesis*, x. 5.

113 *letter* [*Reads*] The present text follows Q and Ff in giving the reading of the letter to the Prince Hammer, misled, I think, by a misplaced

stage-direction "Letter" at line 104 in Ff, read, there and here, *Poins* [*Reads*], and has been generally followed by modern editors

115 *greeting*] So, in Lyly, *Euphues and his England* (Bond, 11. 140), Philautus' letter to Camilla begins "To . . . Camilla, greeting" Falstaff's letter is in euphuistic vein, and may be compared with the examples of the epistolary art in Lyly's romance

116 *Poins. Why*] Hammer, and modern editors generally, omit *Poins*.

116. *certificate*] *ie* couched in the formal language of a document in which something is certified. The word occurs frequently in the sense "a servant's discharge."

117, 118. "*I . . . brevity*"] Cambridge and modern editors in general follow Hammer in reading *Poins*. [*Reads*] "*I will . . . brevity*" I have followed Q and Ff in continuing "*I will . . . brevity*" to the Prince

118 *Romans in brevity*] An allusion to the "brief compendious manner of speech," which Plutarch says Brutus affected, and which Shakespeare may have regarded as characteristic of the Romans generally. Cf. *Lingua* (Haz. *hods.*, ix. 393). "with more than

Poins He sure means brevity in breath, short-winded.

Prince [Reads] "I commend me to thee, I commend thee, and I leave thee. Be not too familiar with Poins, for he misuses thy favours so much, that he swears thou art to marry his sister Nell Repent at idle times as thou mayest, and so, farewell

"Thine, by yea and no, which is as much as to say, as thou usest him, JACK FALSTAFF with my familiars, JOHN with my brothers and sisters, and SIR JOHN with all Europe"

Poins. My lord, I'll steep this letter in sack, and make him eat it

130

119. *Poins. He sure*] Ed, *he sure* Cambridge, *Poynes He sure* Q, *Poin. Sure he* Ff 120 *Prince* [Reads] Ed, om Q, Ff 127 *familiars*] family Q 128 *sisters*] *Sister* Ff 129 *Poins My lord, I'll*] Ed, *Poynes. My Lord, I'll* Q, *My Lord, I will* Ff, *My lord, I'll* Cambridge

Laconicâ brevitate" Warburton's emendation *Roman* may be right, the reference being then, probably, to Cæsar's famous dispatch after Zela, "Veni, vidi, vici"

119 *Poins He sure*] Modern editors generally read [*in brevity*"], *he sure* The present text follows the reading of Q, *Poynes He sure* Ff reads *Poin. Sure he*

120 *Prince* "[I have ventured to rectify an obvious inadvertence in Q, by restoring "Prince" As the text of Q stands, two successive speeches are given to Poins. Ff attempted to correct this error by omitting Poins at line 129

120 *I . . . commend thee*] A kind of epistolary common form, as in Lodge and Greene, *A Looking Glasse*, etc, 11 11 "He commend me to you with hearty commendations." Cf. Kyd, *Soliman and Perseda*, 11 11

121 *leave thee*] Hanmer read *love thee*

123, 124 *Repent* times] Cf *All's Well*, 1 1 231, 232

124 *mayest*] canst

124 *and so, farewell*] So Lyly, *Euphues and his England*, Dedic To the Ladies "And so humbly I bid you farewell"

125 *by yea and no*] Cf May, *The Heir*, 11 1 "Yours or not, Philocles" "By yea and no," or "by yea and nay," was a Puritan expletive, see J Cooke, *How a Man May Choose*, etc., 111. 1

"Brother, by yea and nay," where a Puritan lady is the speaker, and T. Heywood, *If You Know Not Me*, Part II (Pearson, 1 271 and 273)

125-126 *Thine* him] Cf Jonson, *Every Man out of his Humour*, 111 11, where Fungoso subscribes himself "Yours, if his own," and Sordido comments "How 's this! Yours, if his own! . belike this is some new kind of subscription the gallants use"

126 *as thou* . him] Cf *All's Well*, 1. 1 230, and Dekker, *Old Fortunatus* (Pearson, 1 163) "as you vse me, marke those words well, as you vse me"

127 *familiars*] intimate friends, as in *Love's Labour's Lost*, v. 1 104

129 *Poins My*] *Poins* [Poynes. Q] is omitted in Ff, and generally in modern editions

129, 130 *I'll* it] Many instances occur in the drama of a person being compelled actually to eat a letter or other document Harpool, in *Sir John Oldcastle*, 11 1, compels the Sumner to eat the process the latter has come to serve on Sir John "Har . you shall eat more than your own word, for I'll make you eat all the words in the process" See also Greene, *George a Greene*, 1 11, where George at the point of a dagger forces Mannerling to swallow the seals attached to his commission from the Earl of Kendal. Cf. also Jonson, *Catiline*, v. iv.

Prince That's to make him eat twenty of his words
But do you use me thus, Ned? must I marry your
sister?

Poins God send the wench no worse fortune! But I
never said so.

Prince Well, thus we play the fools with the time; and
the spirits of the wise sit in the clouds and mock us
Is your master here in London?

Bard Yea, my lord

Prince Where sups he? doth the old boar feed in the old
frank?

Bard At the old place, my lord, in Eastcheap

Prince What company?

¹³⁴ God . . . wench] *May the Wench haue Ff* ¹³⁶ fools] *Foole F 2,*
Fool Ff 3, 4 ¹³⁹ Yea] *Yes Ff* ¹⁴⁰ boar] *boare Q, Bore Ff*

¹³¹ eat . . . his words] Cf Dekker and Webster, *Westward Hoe*, v. 1 "the other makes a man to eat his own words." Warburton asks "Why just twenty [words], when the letter contained above eight times twenty?" "Twenty" is used for an indefinite number, as in Jonson, *A Tale of a Tub*, iv iv "Tub Let's have a word aside Awd Yes, twenty words", and R Corbet, *A Proper New Ballad* "twenty thanks" In Jonson, *The Sad Shepherd*, i ii, Æglamour says, with reference to a song of sixteen lines "you should have twenty [kisses], For every line here, one" Cf the use of "four" in *1 Henry IV*. ii ii 12, and of "a dozen" in ii. iv 350 *post*

¹³⁴ God send fortune] A common saying. Cf Chapman, *The Widow's Tears*, iii ii "Hymen send the boy no worse fortune," i e than a marriage with Laodice; and J. Cooke, *Greene's Tu Quoque* (Haz. *Dods.*, xi 194) "I pray God send her no wolse husband, nor he no worse wife."

¹³⁶ play the fools] So in Jonson, *The Alchemist*, iv. iv "did you never see me play the Fool?"

¹³⁷ the spirits . . . mock us] Perhaps adapted from *Psalms*, i 4 "He that sitteth in the heavens shall laugh the Lord shall have them in derision" A parody of euphuism is probably intended in the Prince's speech, the expression "the wise" is a favourite with Lyly, and the antithesis of "fools" and

"the wise" is in his manner. See Lyly, *Euphuus*, *Anatomy of Wyt*, Preface "I submit myself to the judgment of the wise, and I little esteem the censure of fools" Chapman, *The Widow's Tears*, i i "the design lies hidden in the breasts of the wise."

¹⁴⁰, ¹⁴¹ doth . . . old frank] An allusion to the Boar's-head Tavern in Great Eastcheap This tavern occupied the space between an alley and St Michael's Lane, which led down to Thames Street *Frank*, a pen for hogs, sty Cotgrave "A franke, or stie to feed, and fatten hogs in" *New Eng Dict* cites Bulleyn, *Def agst Sickness* (1562), 67, and Crabb, *Technol Dict* "Frank, a place to feed boars in" Cf *Richard III*. i iii 314 For the allusion to Falstaff, cf ii iv 225, 226 *post*.

¹⁴² At the . . . Eastcheap] at the Boar's-head Tavern in Eastcheap Another tavern of the same name was situated in Knightrider's Street East Cheap received its name from the market there, Cheapside was known as West Cheap "This Eastcheap," writes J Stow (*Survey of London*, 1598) "is now a flesh market of butchers there dwelling on both sides of the str et" The situation of Eastcheap is described by Ordish "Standing on Fish Street Hill, and looking north, Great Eastcheap is on our left, and on our right is Little Eastcheap" (*Shakespeare's London*)

Page. Ephesians, my lord, of the old church.

Prince Sup any women with him?

145

Page. None, my lord, but old Mistress Quickly and Mistress Doll Tearsheet

Prince What pagan may that be?

Page. A proper gentlewoman, sir, and a kinswoman of my master's.

150

Prince. Even such kin as the parish heifers are to the town bull. Shall we steal upon them, Ned, at supper?

151 *heifers*] *Heyfers* F 4, *Heyfors* Ff 1-3, *Heufors* Q. 152 *town bull.*] *towne bul,* Q, *Towne-Bull* Ff

144 *Ephesians*] A cant name (cf "Corinthian" in 1 *Henry IV.* II. iv 12) for "good fellows." In *Merry Wives*, IV. v. 19, the Host, calling to Falstaff, cries, "it is thine Host, thine Ephesian, calls." The Ephesians had a reputation for dissoluteness see R. Wever, *Lusty Juventus* (Haz *Dods*, II. 49, 50)

144 *of the old church*] An irreverent allusion to "the prime church of Ephesus" whose practice in matters of Church government was regarded among Puritans as authoritative (see Middleton, *Family of Love*, I. III). For the profane sense in which the expression "of the old church" was used by the irreverent, cf Munday, Drayton, Hathway and Wilson, *Sir John Oldcastle*, IV. III. "Harpool . . . I am neither heretic nor Puritan, but of the old church I'll swear, drink ale, kiss a wench, go to mass, eat fish all Lent, and fast Fridays with cakes and wine," etc Cf. Middleton, *Phoenix*, I. IV "Phœ . . . we have happened into a godly inn *Fid* Assure you, my lord, they belong all to one church," i.e. they are all birds of a feather, all rogues, and Dekker, *If this be not a Good Play*, etc (Pearson, III 358) "Are there any more of his Synagogue?" in reference to a Puritan. Cf also the expression "of an ancient house" in Middleton, *Blurt, Master-Constable*, III. I "ho, a bona-roba . . . a gentlewoman, by my faith of an ancient house," and J. Cooke, *How a Man may Choose*, III. 1. "The gentlewoman of the old house . . . she that is, like *homo*, common to all men."

147 *Tearsheet*] Coleridge proposed to read *Tearstreet*, citing in support of the conjecture line 161 *post* The reading *Tearsheet*, however, is unquestionably right, cf. Beaumont and Fletcher, *Valentinian*, III. I "a whore . . . A kind of kicker-out of sheets"

148 *pagan*] courtesan. Fletcher and Massinger, *Sir John Van Olden Barnavelt*, I. I "2 *Cap* A . . kind wench For my yong lord his Son . . . 1 *Cap* . . if I had thought on 't When I left London, I had fitted you For a convenient Pagan", and Massinger, *The City Madam*, II. I "I have had my several pagans billeted For my own teeth," etc

149 *proper*] respectable, as in *All's Well*, IV. III 240

151 *heifers*] The *c* in *Heufors* (Q) represents an original *h*, O E *heahfore* Cf. *Winter's Tale*, I. II. 124, and Prompt Parv "Hekfere"

152 *town bull*] parish bull. See Fletcher, *Wit Without Money*, III. I. "tith them out like town-bulls to my tenants?" and Beaumont and Fletcher, *The Custom of the Country*, I. I "a town bull Is a mere stoic to this fellow" The expression is frequently used equivocally. See Middleton, *No Wit, no Help Like a Woman's*, II. I "Taurus . . . that's for you, They say you are a good town-bull." In the same play (II. I) "Townbull Street" is jocularly substituted for "Turnbull Street" Cf also "town-stallions" in Jonson, *Alchemist*, II. I, and "town cow" (applied to Doll) in Dekker and Webster, *Northward Hoe*, IV. I

Poins I am your shadow, my lord; I'll follow you

Prince Sirrah, you boy, and Bardolph, no word to your master that I am yet come to town · there's for your silence 155

Bard. I have no tongue, sir

Page And for mine, sir, I will govern it

Prince Fare you well, go [*Exeunt Bardolph and Page*] 160
This Doll Tearsheet should be some road.

Poins. I warrant you, as common as the way between Saint Alban's and London.

Prince. How might we see Falstaff bestow himself to-night in his true colours, and not ourselves be seen? 165

Poins. Put on two leathern jerkins and aprons, and wait upon him at his table as drawers.

Prince 'From a god to a bull' a heavy descension! it was Jove's case From a prince to a prentice? a low transformation! that shall be mine, for in every thing the purpose must weigh with the folly 170
Follow me, Ned [*Exeunt*

156. *come to*] in Ff. 160 *you*] ye Ff. 160 *Exeunt* . .] Capell.
161 *road*] *rode* Q, Ff 166. *leathern*] *Leather* Ff 167 *as*] *like* Ff.
168 *descension*] *declension* Ff. 169 *prince*] *prince* Q 169 *prentice*"]
Warbuton; *prentise*, Q, *Prentice*, Ff.

161. *road*] Used metaphorically for a courtesan. Cf Middleton, *Your Five Gallants*, iv viii, where we read that the purse-taker and he who is "maintained by wenches" are "both maintained by the common roadway." Also Wilkins, *Miseries of Enforced Marriage* (Haz *Dods*, ix 522) "Shall I be left then like a common road, That every beast that can but pay his toll May travel over?" and *The Costly Whore* (Bullen, *Old Eng Plays*, iv. 263) "To enchain the thoughts Unto this semblance of lascivious love Were to be married to the broad rode way Which doth receive the impression of every kind." Craig quotes from T. Heywood, *The Captives*, i 1, where, however, the metaphor is of a roadstead.

162, 163 *as common* . . *London*] Probably a common saying We meet in *Piers Plowman*, iii. 131 "As comune as a cartwey to eche a knaue that walketh" The way between Saint Albans and London was much frequented, for it was on the Great North

Road. Dekker (*Lanthorn and Candle-light*) speaks of "the miles between Hell and any place upon earth being shorter than those between London and St. Alban's"

164. *bestow*] behave, as in *As You Like It*, iv. iii 85, 86

166 *leathern* . *aprons*] An allusion to the leather jerkins and aprons worn by the drawers in taverns. See *I Henry IV* ii iv 69 The jerkin was a close-fitting jacket worn over the doublet.

168. *From* . . *bull*] An allusion to Jupiter, who, for the love of Europa, transformed himself into a bull. See Ovid, *Metamorphoses*, ii 846-876.

168. *heavy descension*] grievous descent. The word "descension" is not found elsewhere in Shakespeare, and here Ff substitute *declension* (= descent, deterioration, as in *Richard III.* iii vii. 189)

171. *the purpose* . . . *folly*] "as the purpose is, so must be the folly" (Cnions). *Weigh with*, be weighed against, counterbalance, as in Lyly, *Loues Metamorphosis*, iii. ii.

SCENE III — *Warkworth Before the castle*

Enter NORTHUMBERLAND, LADY NORTHUMBERLAND,
and LADY PERCY.

North I pray thee, loving wife, and gentle daughter,
Give even way unto my rough affairs ·
Put not you on the visage of the times,
And be like them to Percy troublesome

Lady N. I have given over, I will speak no more · 5
Do what you will ; your wisdom be your guide

North Alas, sweet wife, my honour is at pawn ;
And, but my going, nothing can redeem it.

Lady P. O yet, for God's sake, go not to these wars !
The time was, father, that you broke your word, 10
When you were more endear'd to it than now ,
When your own Percy, when my heart's dear Harry,
Threw many a northward look to see his father
Bring up his powers ; but he did long in vain
Who then persuaded you to stay at home ? 15
There were two honours lost, yours and your son's.
For yours, the God of heaven brighten it !
For his, it stuck upon him as the sun

SCENE III

Warkworth . .] Capell. Enter] Enter *Northumberland* his wife,
and the wife to *Harry Percie* Q, Enter *Northumberland* his *Ladie*, and *Harrie*
Percies Ladie. Ff 1. pray thee] *perthee* Ff. 2 even] *an even* Ff 5,
50 Lady N.] Wife Q, Ff 9 Lady P.] Kate Q; La. Ff 9 God's]
heavens Ff 10. that] *when* Ff 11 *endear'd*] *endeere* Q 12 *heart's*
dear Harry] *heart-deere-Harry* Ff. 17 *the* . . *heaven*] *may heavenly glory*
Ff.

SCENE III.

2 Give . . *affairs*] make smooth
the way for my embarrassed fortunes,
do not embarrass me by opposing my
purposes For "give even way," cf
Middleton, *Blurt, Master-Constable*, v
iii "give open way," and Jonson,
Cathline, I 1 "make empty way"

11 *endear'd*] bound by solemn obligations,
pledged A more usual sense is
"bound by obligations of gratitude,"
as in *Timon of Athens*, III. ii. 36, cf.
Jonson, *Poetaster*, III. 1 "you do not
infinitely endear and oblige me to you."
Sometimes, however, "endeared"

means simply "bound," as in Barry,
Ram-Alley (Haz Dods, x 273) · "art
thou So much endeared to thy
bestial lust?"

12. *heart's dear*] Some editors follow
Ff in printing *heart-dear*.

14 *long*] Theobald substituted *look*.
17. *the God of heaven*] So in Webster,
The White Devil, IV v

18. *stuck upon*] adhered, or attached
itself, to. Middleton, *Women Beware*
Women, IV ii "Wounds stuck upon
thee" Cf also *Coriolanus*, I 1 277,
where Onions explains "stuck on" as
"to be fixed on (a person) like an
ornament"

In the grey vault of heaven, and by his light
 Did all the chivalry of England move 20
 To do brave acts · he was indeed the glass
 Wherein the noble youth did dress themselves :
 He had no legs that practised not his gait,
 And speaking thick, which nature made his blemish,
 Became the accents of the valiant , 25
 For those that could speak low and tardily
 Would turn their own perfection to abuse,
 To seem like him · so that in speech, in gait,
 In diet, in affections of delight,
 In military rules, humours of blood, 30
 He was the mark and glass, copy and book,
 That fashion'd others. And him, O wondrous him !

22 noble youth] hyphen Ff. 23-45. He . . . grave.] om Q 23. gait]
 Pope, Gate Ff 28 in gait] Pope, in Gate Ff 1, 2, and Gate Ff 3, 4.
 32. O wondrous him '] Rowe (ed. 2), O wondrous ' him, Ff

19. grey] blue, as in Peele, *The Old Wives' Tale* (Bullen, i. 31b) "The day is clear, the welkin bright and grey." Similarly "grey," in its application to the eyes, seems to have denoted the colour we now call "blue"

20. chivalry] men-at-arms, as in *Henry V.* i. ii 157.

21, 22. the glass .] Cf *Sir Thomas More* (Dyce, p. 40) "He be thy glasse, dresse thy behaviour According to my carriage," and *Pericles*, i. iv. 27.

24. speaking thick] speaking fast, "without articulation" (Johnson, *Dict.*). Cotgrave has "*Brettonner* to speak thicke and short, or as we say to say nine words at once" Cf C Tourneur, *The Revenger's Tragedy*, i. ii —

"And ladies cheeks were painted red with wine,

Their tongues as short and numble as their heels

Uttering words sweet and thick."

Also Brome, *The City Wit*, v. 1; Dryden, *The Rival Ladies*, i. iii, and *Cymbeline*, ii. iii. 57-60.

25. Became . . .] Came to be the accent (cf. *As You Like It*, iii. ii. 363) or mode of utterance of the brave. Schmidt explains "became" as "adorned, was an ornament to" the speech (cf. *King John*, v. vi. 14) of the valiant. The notion that Hotspur spoke with a high voice and that the valiant

copied his mannerisms may have been taken by Shakespeare from North's *Plutarch*, *Pyrrhus* "And where other kings did but only counterfeit Alexander the Great in his purple garments, . . . and in a certain fashion and bowing of their necks a little, and in uttering his speech with an high voice Pyrrhus only was like unto him . . . in his martial deeds and valiant acts"

27 turn to abuse] do injury or violence to

29. affections of delight] pleasures to which he was inclined.

30 humours of blood] caprices of temper or mood.

31. mark] lit an object on shore or at sea which serves to guide travellers; hence "guiding object, guide," as here and in *Winter's Tale*, iv. iii. 8

31. copy] pattern, as in *All's Well*, i. ii 46. Cf. "copy" = model of penmanship, in *2 Henry VI* iv. ii 99

31. book] sc book of precepts, cf. *Rape of Lucrece*, 615, 616, and Wilkins, *Miseries of Enforced Marriage*, i. 1

"He is one, whom older look upon as on a book Wherein are printed noble sentences For them to rule their lives by"

32. O . . . him '] For the objective case in address, cf. *Sonnets*, xxxvii 12, and Jonson, *The Fox*, i. 1. "Happy, happy me!" Pope read *wondrous him* !

O miracle of men ! him did you leave,
 Second to none, unseconded by you,
 To look upon the hideous god of war 35
 In disadvantage ; to abide a field
 Where nothing but the sound of Hotspur's name
 Did seem defensible so you left him.
 Never, O never, do his ghost the wrong
 To hold your honour more precise and nice 40
 With others than with him ! let them alone :
 The marshal and the archbishop are strong
 Had my sweet Harry had but half their numbers,
 To-day might I, hanging on Hotspur's neck,
 Have talk'd of Monmouth's grave.

North. Beshrew your heart, 45
 Fair daughter, you do draw my spirits from me.
 With new lamenting ancient oversights
 But I must go and meet with danger there,
 Or it will seek me in another place
 And find me worse provided.

Lady N. O, fly to Scotland, 50
 Till that the nobles and the armed commons
 Have of their puissance made a little taste.

33 *miracle of men*] Cf. Ford, *The Broken Heart*, I ii "A miracle of man."

34. *unseconded*] unsupported, with a play on "Second", cf. vb "second," support, as in May, *The Hew*, II i, and sb "second," supporter, as in *Tempest*, III. III. 103

35. *hideous*] inspiring dread Wychliff, *Wisd.* x. 16. "He stood aȝens hideouse kyngis"

36 *In disadvantage*] Cf. *Coriolanus*, I. vi 49

36 *abide a field*] sustain an engagement, cf. *Cymbeline*, III. iv. 185, 186.

38 *defensible*] defensive, able to make a defence, as in *Henry V* III. III. 50 "we no longer are defensible" Cf. Massinger, *The Guardian*, I i "To thee . . . in whom lust is grown Defensible"

39 *ghost*] spirit, as in *Sonnets*, lxxxvi 9.

40 *hold*] keep, cf. *Merry Wives*, v v 271 "hold your word." *Precise*, punctilious *Nice*, "particular," fastidious

45 *Beshrew your heart*] A mild imprecation, used humorously or playfully *Hickscorner* (Haz. *Dods*, I 168)

"Beshrew your heart, and put up your blade," and *The Trial for Treasure* (Haz. *Dods*, III. 269) "Come, give me thy hand, I beshrew thy heart"

46. *draw* . . . *me*] dispirit me An allusion to the "vital spirits" (see IV III 110 *post*) Cf. Jonson, *The Fox*, III ii "Volp. My blood, My spirits are return'd, I am alive", and Chapman, *The Widow's Tears* "recall her fainting spirits" Also J. Cooke, *Greene's Tu Quoque* (Haz. *Dods*, XI. 230) "Though he had emptied all his vital spirits."

50 *provided*] prepared, as in *Two Gentlemen of Verona*, I III 72

52 *taste*] test, trial, as in *King Lear*, I II. 48 "as an essay or taste of my virtue", cf. vb "taste," try, as in *Henry IV* IV I 119 "Taste" and "test" were convertible terms, cf. (with Craig) Dunbar, *Ryght awlie on Ask Weddinsday* (Small, I. 160) "All wyne to test scho wald disdane But mavasy, scho bad nane vder"

Lady P. If they get ground and vantage of the king,
 Then join you with them, like a rib of steel,
 To make strength stronger; but, for all our loves, 55
 First let them try themselves. So did your son;
 He was so suffer'd so came I a widow;
 And never shall have length of life enough
 To rain upon remembrance with mine eyes,
 That it may grow and sprout as high as heaven, 60
 For recordation to my noble husband.

North. Come, come, go in with me. 'Tis with my mind
 As with the tide swell'd up unto his height,
 That makes a still-stand, running neither way
 Fain would I go to meet the archbishop, 65
 But many thousand reasons hold me back.
 I will resolve for Scotland. there am I,
 Till time and vantage crave my company [Exeunt.

53 *Lady P.] Kate Q., Lady. Ff.*
thousand] a thousand Ff. 3, 4

64 *still-stand] stil stand Q* 66

53 *get . . vantage]* gain ground and superiority of position—a metaphor from fencing Cf. *Cymbeline*, I iv. 119 “I should get ground of your . . . mistress, make her go back”, Beaumont and Fletcher, *The Maid's Tragedy*, III ii. “you will give ground, I fear. Come, draw”, and II. i. 76 *ante*

54 *rib of steel]* Cf., for the expression, Marston, *Antonio and Melinda*, Part II. iv. i “steeled ribs”, and, for the metaphor, Beaumont and Fletcher, *Valentinian*, I iii. “us . . . That are the ribs and rampires of the empire”

55. *for . . . loves]* for both our sakes. For “all,” see note to III i 35.

59 *remembrance]* An allusion, probably, to the herb rosemary, “which, as a symbol of remembrance, was used at marriages and funerals” (Warburton) Cf. *Hamlet*, IV. v. 174.

61. *For recordation to]* as a me-

morial to, cf. *Troilus and Cressida*, v ii. 113

63, 64. *tide . . still-stand]* The same image is employed by Ford, in *Love's Sacrifice*, II iii “though the float . . swell to a tide Too high so soon to ebb” For “swell'd” cf. Kyd, *The Spanish Tragedy*, I. ii “a swelling tide”, Beaumont and Fletcher, *Valentinian*, v. iv “a current . . swell'd and high,” and *Philaster*, I i.

64 *still-stand]* standstill, cf. G. *stillstand*, cessation, stagnation, and Du. *stilstand*, cessation. Also “standing” (of water), neither ebbing nor flowing, as in *Tempest*, II i. 229. Hakluyt, *Voyages* (MacLehose, III. 261) “the slake or still water of full sea and lowe water”

67. *resolve for]* decide to set out for Cf. *Icel. átla til*, to purpose to, to go to, (a place)

68. *vantage]* opportunity, as in *Macbeth*, I. ii. 31.

SCENE IV.—*London The Boar's-head Tavern in Eastcheap.**Enter two DRAWERS.*

First Draw. What the devil hast thou brought there? apple-johns? thou knowest Sir John cannot endure an apple-john.

Sec. Draw Mass, thou sayest true. The prince once set a dish of apple-johns before him, and told him there were five more Sir Johns, and, putting off his hat, said, "I will now take my leave of these six dry, round, old, withered knights" It angered him to the heart. but he hath forgot that

First Draw. Why, then, cover, and set them down and see if thou canst find out Sneak's noise, Mistress

SCENE IV.

London.] London Tavern in Eastcheap. Pope Enter. . .] Enter a Drawer or two Q 1 First Draw.] 1 Drawer. Ff, Francis Q 1 the devil] om Ff 4 Sec Draw] 2. Draw Ff, Draw Q 4 Mass.] om. Ff 8 old, withered] old-wither'd Ff. 10 First Draw] 1. Draw Ff, Fran. Q

SCENE IV.

1. *The Boar's-Head Eastcheap*
The name of the tavern in Eastcheap frequented by the Prince's companions is not expressly mentioned by Shakespeare, but that it was the Boar's-Head is implied in II. ii 140, 141 *ante*.

2 *apple-johns*] a kind of apple said to keep two years, hence called "deux-ans" in French, in maturing the skin became dry and withered. See *1 Henry IV.* iii iii 4 "withered like an old apple-john"

8, 9. *angered . . . to the heart*] So Middleton, *Blurt, Master-Constable*, iii. 1 "I'll vex him to the heart."

10. *cover*] spread the cloth. Dekker and Webster, *Northward Hoe*, ii. ii "I'll will the maid to cover"; and Nabbes, *Covent Garden*, v. 1 "*Susan*. Thanks, honest Nicholas 'Tis time to cover my Lady will to supper so soone as my Master comes." The Drawer may, however, mean, "place the cover over the dish." See Harrison, *Description of England* "the carver . . . beareth the first dish . . . and setteth it down covered before the degree of a knight, or else not used, and take off

the covers and set them by . . . and at the degree of a knight ye may set down your cup covered, and lift off your cover and set it on again"

11. *Sneak's noise*] Sneak's string-band
It was the custom to hire musicians to entertain the guests supping in the taverns. These musicians formed themselves into noises or bands, and the best of these would be in request. Allusions to special bands occur in the drama. Thus we hear of "Spindle's noise" in *The Merry Devil of Edmonston* (Haz. Dods, x 263) "*Host*. Why, Sir John, send for Spindle's noise presently" An allusion—possibly a reminiscence of the present scene—to "Sneak's noise" occurs in T. Heywood, *The Iron Age* (Pearson's *Heywood*, iii. 312) "*Thersites* . . . Wee shall haue him one of Sneakes noise And come peaking into the tents of the Greeks, With will you haue any musicke Gentlemen." The musicians, we learn from *The Actors Remonstrance* (1643), "now wander . . . into all the houses of good fellowship, saluting every room where there is company with 'Will you have any music, gentlemen?'" Spendthrifts appear to have maintained

Tearsheet would fain hear some music. Dispatch · the room where they supped is too hot, they'll come in straight

Sec. Draw Sirrah, here will be the prince and Master 15
Poins anon, and they will put on two of our jerkins and aprons; and Sir John must not know of it
Bardolph hath brought word.

First Draw By the mass, here will be old utis · it will be an excellent stratagem. 20

Sec Draw. I'll see if I can find out Sneak. [*Exit.*]

12. hear] *have* Ff 12-14 *Dispatch . . . straight*] Pope, *Dra Dispatch*
· *straight* Q, om. Ff 15 *Sec Draw Sirrah,*] Pope, Francis *Sirra* Q,
2 *Draw Sirrha,* Ff. 19] *Enter Will* Q. 19 *First Draw*] 1 *Draw.* Ff,
Dra Q 19 *By the mass,*] *Then* Ff. 19 *old*] Q (Mus., Steev.); *oll* Q
(Cap., Dev.). 19. *utis*] *utis* Q, *Vtis* (italics) Ff 21 *Sec Draw*] 2. *Draw.*
Ff, Francis Q.

their own bands See Nashe, *Summer's Last Will* (Haz Dods, viii 34) "Enter Solstitium very richly attired with a noise of musicians before him," and Middleton, *Father Hubbards Tales* (Bullen, viii 80) "he might have kept seven noise of musicians for less charges, and yet they would have stood for serving men too, having blue coats of their own" "Fiddling" is described, in *The Return from Parnassus*, v. ii, by Studioso as "this baser fiddling trade," and by Philomusus as "this trencher-waiting trade." The fiddlers were ill-paid, and references to them are generally contemptuous, cf Nabbes, *Microcosmus*, ii. v "as a hungry fidler, when he expects the reversion of a gallants oysters" *Noise*, (1) music, as in *Roister Doister*, i iv "Up with some merry noise, sirs, to bring home the bride", (2) band of musicians (cf. F. *musique*, a band)

13, 14 *the room . . . straight*] It was the custom for guests who had supped in one chamber to withdraw to a fresh room for the "after-supper," a dessert with music and wine. See Brome, *Covent Garden Weeded*, ii. ii, and Wilkins, *Miseries of Enforced Marriage*, iii 1 "let's come And take up a new room" [in a scene laid in an inn]

19. *old utis*] rare sport. *Old*, a colloquial intensive, as in John Phillip,

Patient Grissell "ther was ould sport", *Tarlton's Newes out of Purgatorie* (Halliwell, p 87) "there was old ringing of bells" *A Larum for London*, ii "There will be olde tryumphing in hell" *Utis*, fun and frolic, is a variant of "utas" ("huitas," O F. *huitièves*, and Med L *octavæ*), which originally, in ecclesiastical usage, meant the eighth day after a festival (O F *huitième*), and later the period of eight days beginning with the day of the festival (e g. "the Utas of Saint Peter"), and so finally transf. a period of festivity, as in *The Contention between Liberality and Prodigality*, iii iii. "with some sweet roisting harmony Let us begin the utas of our jollity" Craig, however, may be right in explaining "utis" as "an uproar," and in holding that the word has been wrongly confounded with "utas," the octave of a festival. "Utas" then = "tumult, commotion" (L *hutesum*, outcry, hue and cry, a Lat form of O.E. *út-hás*). This explanation receives support from P Holland, *Morals* (1603, p. 594) "like unto slaves when . . [they] celebrate the Bacchanales, running about the fields, so as a man may hardly abide to heare the utas and yelling noise they make . . ." Malone was informed that 'utis' was "still use[d] in Warwickshire for what is called a 'row,' a scene of noisy turbulence"

Enter HOSTESS and DOLL TEARSHEET.

Host. I' faith, sweatheart, methinks now you are in an excellent good temperality your pulsidge beats as extraordinarily as heart would desire, and your colour, I warrant you, is as red as any rose, in good truth, la! But, i' faith, you have drunk too much canaries, and that's a marvellous searching wine, and it perfumes the blood ere one can say "What's this?" How do you now?

Dol Better than I was. hem!

Host Why, that's well said, a good heart's worth gold.

Lo, here comes Sir John.

22. Enter . . .] Enter mistress *Quickly*, and *Doll Tere-sheet*. Q, Enter *Hos-*
tesse, and *Dol* Ff. 22 *Host*] *Quickly* Q (*passim*) 22. I' faith] Yfaith
 Q, om Ff 25, 26 in . But, i' faith] But Ff. 27 canarie] canaries
 Q, *Canary* F 4 28 one] wee (or we) Ff. 28 this?] Capell's, this, Q,
 this Ff. 30 *Dol*] *Tere*. Q (*passim*). 31 that's] that was Ff 32. Lo,]
Looke, (or *Look*.) Ff

23, 24 *temperality* . . *pulsidge*
 extraordinarily] Humorous blunders
 for "temperature" (which is not
 Shakespearian) or "temper" (cf *King*
Lear, I v 52) "pulse" . . "or-
 dinary" In the sixteenth century
 people paid more attention to their
 pulses than now. See *The Return from*
Parnassus, II 1 "I'll assure you,
 master Theodore, the pulse of my head
 beats exceedingly" And in the same
 scene the physician Theodore bids his
 patient, "Let me feel the pulse of
 your little finger" See Beaumont and
 Fletcher, *Knight of Burning Pestle*, II,
 IV, and Dekker and Webster, *Westward*
Hoe, v 1 [of Mrs Tenterhook, who
 is feigning sickness] "How her pulses
 beat!" "A worthy physician [']s]
 . . action," says N Breton (*The Good*
and the Badde, 1616), "is most in feel-
 ing of pulses" Galen laid stress upon
 diagnosis by the pulse

26 la!] See note to II 1 151, 152 ante

27 canaries] G Markham, in *The*
English Hus-wife, 1631 (p 162), writes
 "your strong sakes are of the islands
 of the Canaries" Cf T May, *The*
Old Couple, II "rich Canaries or sweet
 Candian wines", *Everie Woman in*
her Humor, I 1 "Canarie is a
 Jewell", and *Merry Wives*, III II 32.
 The plural form "canaries," as used by
 Mrs. Quickly, may be due to confusion
 with "canaries," the name of a lively

dance Middleton, *The Spanish Gipsy*,
 IV II "dance the canaries," and
Captain Underwert, IV II

27 searching] penetrating, "stirring
 or exciting the blood" (Onions) In
 Jonson *Every Man out of his Humour*,
 Induction, Carlo Buttone describes
 "canary" as "the very elixir and
 spirit of wine"

28 perfumes] Steevens quotes Arthur
 Hill's translation of *Iliad* I (1581) —

"good Chrise with wine so red
 The aulter throughly doth per-
 fume"

28. What's this?] Who's this? or,
 as children say, "Jack Robinson" Cf
Twelfth Night, I III 54 Or "What's
 this?" may = "what is this?" or,
 "why or how is this?" with reference
 to the effect of the wine Cf also
Tempest, IV 1 44, 45

30 hem!] A hem or cough to test
 the strength of the lungs So in
 Dekker, *The Wonder of a Kingdome*, I,
 1 "Nico Old! hem? All heart of
 brasse, sound as a bell, Old?" and W
 Cartwright, *The Ordinary*, I II
 "Sluer . . ere now I've had A spice
 o' the p—— or so, but now I am sound
 As any bell—hem! was't not shrill, my
 girl? ha!" Cf also Fletcher, *The*
Humorous Lieutenant, III v, and W
 Congreve, *Love for Love*, III, IV

31. a good gold] Cf "Gode
 name is golde worthe" (c. 1430), cited

Enter FALSTAFF

Fal. [*Singing*] "When Arthur first in court"—Empty the jordan. [*Exit First Drawer*].—[*Singing*] "And was a worthy king" How now, Mistress Doll! 35

Host. Sick of a calm, yea, good faith

Fal. So is all her sect, an they be once in a calm, they are sick.

Dol. You muddy rascal, is that all the comfort you give me? 40

33. Enter .] enter *sir Iohn Q*, Enter *Falstaff*, singing Capell 34. Exit
 .] Exit *Drawer*. Capell, om Ff 36 *good faith.*] *good-sooth.* Ff. 37. an]
 and *Q*, 2f Ff 39 *You*] *A fox damne you, you Q*

in *New Eng. Dict* Heart, disposition, temperament

33 *When Arthur . king*] An imperfect citation of the first and second lines of the ballad of *Sir Launcelot du Lake* —

"When Arthur first in court began,
 And was approved king"

The ballad is printed in *Percy, Reliques*, and in *Child, English and Scottish Ballads*, i 55 A stanza is repeated by the Fool in *King Lear*, i. iv 102-195, and, in T. Heywood's *Rape of Lucrece* (Pearson's *Heywood*, v. 179), a verse from it is sung by Valerius The first line of the ballad is quoted in Marston's *Malcontent*, ii. ii.

33, 34 *Empty . . jordan*] Cf. Earle, *Micro-cosmographie*, A *Taverne*, and *The London Chanticleers*, xiii (where the scene is laid "i' th' King's Head")

36 *calm*] Mrs Quickly's blundering form of "qualm." Lyly, *Sapho and Phao*, iii 1 "*Trach.* Sapho is false suddenly sick . . *Mil* Some colde belike, or else a woman's qualme"

37. *sect*] sex, or, perhaps, "profession" For the sense "sex," see Chaucer, *Clerk's Tale*, ii 719, "al hire secte", Marlowe, *Few of Malta*, i 11, Greene, *Alphonsus, King of Arragon*, v. ii "the female sect." For the sense "class, profession," see Lyly, *Mother Bombe*, ii. iii "*Can.* . . yield, faire creature, to love *Sil* I am none of that sect *Can.* The loving sect is an ancient sect", T. Heywood, *A Challenge for Beauty*, v "some of her sect of late Plide me with wine"; R. Burton (*The Anatomie of Melancholy, Democr. to Reader*), writing of phy-

sicians, says "I know many of the sect"

37. *in a calm*] with a play on "qualm" Beaumont and Fletcher, *The Pilgrim*, ii. ii "in a calm, When all was hush'd," and W. Wycherley, *The Plain Dealer*, i. i "*Free* Where is he? *Fid* Within, swearing as much as he did in the great storm . . and sometimes sinks into calms and sighs and talks of his Olivia"

37, 38 *they are sick*] They are full of humours, and when they are not in the tantrums, they straightway fall sick This was true, generally, of the women of Doll's class They frequently, too, feigned sickness to entice gifts from their admirers See Middleton, *A Mad World, my Masters*, ii. vi "we [women] can be sick when we have a mind to 't 'tis the easiest art . . . for our sect to counterfeit sick, that are always full of fits when we are well", and J. Cooke, *Greene's Tu Quoque* (Haz. *Dods.*, xi 195) "*Spendall.* How now, wench! how dost? *Tickleman.* Faith, I am somewhat sick, yet I should be well enough if I had a new gown *Spend* within these three days thou shalt have one" So Doll's namesake in Dekker and Webster, *Northward Hoe*, iii. i "*Phil* How doest, Doll? *Doll* Scurvie, very scurvie *Lever* Where shall suppe wench?"

39. *muddy*] Cf. Fletcher and Massinger, *The Elder Brother*, ii. i "such coarſe brains . . Such muddy fancies," and again "the dirt and chaff of nature, That makes the spirit of the mind mud too"

Fal. You make fat rascals, Mistress Doll.

Dol. I make them ! gluttony and diseases make them, I make them not.

Fal. If the cook help to make the gluttony, you help to make the diseases, Doll : we catch of you, Doll, we 45 catch of you ; grant that, my poor virtue, grant that.

Dol. Yea, joy, our chains and our jewels.

Fal. "Your brooches, pearls, and ouches:" for to serve

42 *make them*] *make them*, Ff; *make*, Q 44. *help to make*] *make* Ff
46 *poor*] *poor* Singer, ed 2 (Collier MS and Singer MS.). 47 *Yea, joy*]
Yea 10y, Q; *I marry* Ff. 48. "*Your . . . ouches*"] marked as a quotation
by Capell

41 *fat rascals*] An oxymoron. A "rascal" was the technical term for a "young deere, leane and out of season" (Puttenham, *Arte of English Poesie*, III. xvii) "Rascal beeing," writes R. Verstegan (*Restitution of Decayed Intelligence*, p. 336), "the name for an illfavoured leane and worthlesse deer"

42 *gluttony . them*] So Nashe, *Summer's Last Will* (Haz *Dods*, viii 82) "Feasts are but puffing up of the flesh, the purveyors for diseases"

46 *virtue*] A concrete use of an abstract noun, to which Omons' parallels *Timon of Athens*, III. v 7.

47 *joy*] A term of endearment, as in *Antony and Cleopatra*, I v 58, Fletcher, *Beggars Bush*, II iii "Come, my joy, Say thou art mine," and Middleton, *A Chaste Maid in Cheapside*, II i "Thou art a matchless wife farewell, my joy!"

47. *our chains . . . jewels*] Yes, you catch of us, i.e. you wheedle out of us, our chains and jewels. Courtesans received gifts of chains and jewels, and these they, in their turn, best. wed upon favoured lovers. In Middleton, *Your Five Gallants*, I 1, we learn that courtesans acquired jewels by "nimming" them from gentlemen, and that such were their "chief vails" In the same play, III 1, Tailby obtains a chain, a jewel and a ring from three courtesans. See also T. Heywood, *If You Know not Me, You Know Nobody*, Part II. (Pearson, I. 308), where Jack Gresham induces a French courtesan to part with a chain, a ring and a jewel, *Barry, Ram-Alley*, IV 1, where Capt Face, indulging in a day-dream, says ' Say now, the virtuous wife should . . . give

me a chain worth some three score pounds"; Middleton, *A Trick to Catch the Old One*, I. 1, Jonson, *Cynthia's Revels*, Induction, and IV A chain that had cost "two hundred pound" is named as a gift in J. Tomkis, *Albumazar*, I vii Chins were formerly generally worn by men and women of station, as they are still worn by civic dignitaries "Yea joy . . . jewels," is perhaps, like the words that immediately follow in Falstaff's reply, a scrap from some ballad.

48. "*Your brooches, pearls, and ouches*"] A scrap from *The Boy and the Manile* "with brooches, rings and owches", a ballad printed in Percy's *Reliques*. *Ouches*, gems, jewels Lyly, *Euphues*, *Anatomy of Wyt* (Bond's Lyly, I. 224) "in stead of silkes I will weare sackcloth, for Owches and Braceettes, Leere and Caddys", Greene, *Debate betwenee Folliche and Loue* (Grosart, IV 212). "their iemmes, jewells, ouches, ringes," and *Mamillia* (Grosart, II 19) "no . . . Gem nor Jewell, Ouch nor Ring left behind, which might make them seemely in her sight" Sing. *ouch* = a brooch. For the quibbling reference to the effects of venereal disease, see Chapman, *The Widow's Tears*, I 1, where it is said of a "diseased lord," "up-start as many aches in 's bones, as there are ouches in 's skinne" [i.e. sores on the skin].

48-52. *to serve . . . bravely*.—] The whole of this speech is in a coarse strain of equivocation which found many imitators. See, for instance, Dekker, *The Honest Whore*, Part II (Pearson, II. 174)

bravely is to come halting off, you know, to come
off the breach with his pike bent bravely, and to 50
surgery bravely, to venture upon the charged
chambers bravely,—

Dol Hang yourself, you muddy conger, hang yourself!

Host By my troth, this is the old fashion, you two never
meet but you fall to some discord you are both, I' 55
good truth, as rheumatic as two dry toasts; you
cannot one bear with another's confirmities What
the good-year! one must bear, and that must be

49. *off, you know, to*] Rowe, *off, you know to Q*, *off you know, to Ff 1, 2*,
off you know to Ff 3, 4 51, 52 *charged chambers*] hyphen Ff. 52
bravely,—] *bravely—* Rowe, *bravely Q*, Ff 53 *Dol Hang . . yourself* 1
om Ff 53 *conger*] *Cunger* (and so in line 240) Q 54 *By my troth*]
Why Ff 55, 56. *I' good truth*] *ygood truth Q*, *in good troth Ff.* 58 *good-*
year] *goodyere Q*, *good-yere Ff 1-3*, *good-year F 4*

49 *come halting off*] Cf. Chapman,
May-Day, iv iii "the artillery plays
. . . and many a tall man goes halting
off," and Barry, *Ram-Alley*, v 1.

49, 50 *come off . . bravely*] Cf
Barry, *Ram-Alley*, iii. 1 "Cap't Puff
haue not I plac'd My sakers, culver-
ings . . Upon her breach, and do I
not stand Ready with my pike to make
my entry?" Also Dekker, *The Honest*
Whore, Part II (Pearson, ii 161)
"venture . . vpon the breach."
Bravely, finely.

50, 51. *to surgery bravely*] Cf Beau-
mont and Fletcher, *A Wife for a*
Month, v. 1 "In taverns there's good
wine, and excellent wenches, And sur-
geons while we live", and Middleton,
The Phoenix, ii iii.

51, 52 *charged chambers*] loaded, or
levelled, pieces of ordnance For
chamber, a small piece of ordnance, see
King Henry V iii 1 34, and Bond's
Lyly, i. 440 "a long volley of Cham-
bers" For the quibbling, cf *The*
Puritan, i ii "only your chambers are
licensed to play upon you, and drabs
enow to give fire to 'em"

53 *conger*] conger-eel. A term of
abuse, as in Dekker, *The Shoemakers*
Holiday (Pearson, i 23) "you sowst
conger away." Cf the same author's
Honest Whore, Part II, i 1 "the
Cunger-head her husband."

56. *rheumatic*] Perhaps "harsh, grat-
ing, unsympathetic" (Craig), but more
probably a blunder for "choleric" or
"splenetic." "Be not so phlegmatic,"

says Mrs Quickly, in *The Merry Wives*,
i. iv 61, where her meaning, is "chol-
eric" Rolfe observes that "rheum"
and "spleen" were sometimes con-
founded, as in Jonson, *Every Man in*
his Humour, where Cob says, "Nay, I
have my rheum, and can be angry as
well as another", to which Cash re-
plies, "Thy rheum, Cob! thy humour,
thy humour, thou mistak'st."

57 *confirmities*] A blunder for "in-
firmities"

57, 58. *What the good-year*!] What
in the name of good fortune! *New*
Eng. Dict says that "What the good
year?" is equivalent to and possibly
adapted from the early Mod. Du "*wat*
goedtjaar" Plantijn (1573) renders
"Wat goet iaer is dat" by *F Que*
bon heur est cela and *L Quid hoc*
ominis The Du lexicographers sug-
gest that the idiom probably arose from
an elliptical use of *good year* or an ex-
clamation = "as I hope for a good
year." See examples cited in *New*
Eng. Dict., including one from Roper,
Sir T. More (ed. 1729, p 88) "Who
[More's wife] . . with this manner of
salutation homelie saluted him, 'What
a good year, Mr More . . I mar-
vaile that you . . etc'" For "good
year" = *bon heur*, cf Jonson, *Poetaster*,
iii. 1 "you have Fortune, and the
good year on your side." Hanmer's
goyeres, a hypothetical derivative of
"the French word *gouje*, which signi-
fies a common Camp-Trull," is unten-
able. Theobald read *good-ger*.

you: you are the weaker vessel, as they say, the emptier vessel

60

Dol. Can a weak empty vessel bear such a huge full hogshead? there's a whole merchant's venture of Bourdeaux stuff in him, you have not seen a hulk better stuffed in the hold. Come, I'll be friends with thee, Jack thou art going to the wars; and whether I shall ever see thee again or no, there is nobody cares.

65

Re-enter FIRST DRAWER.

First Draw. Sir, Ancient Pistol's below, and would speak with you.

Dol. Hang him, swaggering rascal! let him not come hither it is the foul-mouthedst rogue in England.

70

61. *Dol.*] Dorothy Q 68 *Re-enter* .] *Re-enter Drawer* Capell, Enter *drawer* Q, Ft 68 *First Draw*] *Dra.* Q, *Drawer* (or *Draw*) Ff 68 *Pistol's*] *Pistol* is Ff.

58, 59 *one* . *vessel*] Cf *Taming of the Shrew*, II 1. 102, and Middleton, *No Wit, no Help Like a Woman's*, I 1 "women were made to bear," and *ib* III. 1. For "weaker vessel," see I *Peter*, III. 7 a passage to which many direct or quibbling allusions are made in Elizabethan comedy "Would all women were of my minde," exclaims the City Wife, in *Everie Woman in her Humour*, I. 1, "they call us weaker vessels, they should finde vessels of us, but no weake vessels, I warrant them."

61. *bear*] For the quibble, cf. Jonson, *Poetaster*, IV III "Vulcan must do as Venus does, bear," and Nabbes, *Covent Garden*, I. II "Tong I am a patient bearer. *Ralph* Not unlikely, I have heard there are many such in Covent Garden *Tong* I meane with your un-mannerliness"

61, 62. *huge* *hogshead*] An image perhaps suggested by Nashe, *Summer's Last Will* (Haz. *Dods*, VII. 57), where Autumn inquires of Bacchus "may I ask without offence, How many tuns of wine hast in thy paunch?"

62. *merchant's venture*] cargo of a merchantman, or the consignment of wines of Bourdeaux in which the merchant has invested his capital.

63. *hulk*] a large ship of burden See I *Henry VI.* v. v 6 "the mightiest

hulk," and Greene, *The Spanish Marquero* (Grosart, v. 274) "this intended Fleete . . . he stuffed and stored to the full, . . . Hee had in his Fleete, of Gallions, Hulkes, Pataches, Zabres," etc.

65-67. *whether* . . . *cares*] Doll speaks in the distracted language of grief Cf Beaumont and Fletcher, *Cupid's Revenge*, IV 1 "Ismenus. . . I m crying now, God be with you, if I never see you again why then pray get you gone, for grief and anger wonnot let me know what I say" [in a parting scene between two friends], Webster and Rowley, *A Cure for a Cuckold*, II III, Marston, *The Dutch Courtesan*, V III

68. *Ancient*] Ensign, Standard-bearer. Ancient is a corruption of "ensign" (= standard), which in its early forms was confused with "ancien" (= ancient)

71. *foul-mouthedst*] "We swaggers," says Brabo, in Josh Cooke's *How a Man May Choose*, etc. II. III, "That live by oaths and big-mouth'd menaces." For the form of the superlative, "foul-mouthedst," cf I. T, *Grim the Collier of Croydon*, III 1 "the true-heartedst man", *The Puritan*, III v "most free-heartedst", and Machin and Markham, *The Dumb*

Host. If he swagger, let hi not come here: no, by my faith; I must live a ong my neighbours; I'll no swaggerers: I am in good name and fame with the very best: shut the door, there comes no swaggerers here: I have not lived all this while, to have swaggering now · shut the door, I pray you. 75

Fal. Dost thou hear, hostess?

Host. Pray ye, pacify yourself, Sir John there co es no swaggerers here. 80

Fal. Dost thou hear? it is mine ancient.

Host. Tilly-fally, Sir John, ne'er tell me: your ancient swaggerer comes not in my doors. I was before Master Tisick, the debuty, t' other day, and, as he said to me, 'twas no longer ago than Wednesday last, 85
"I' good faith, neighbour Quickly," says he, Master Dumbe, our minister, was by then; "neighbour Quickly," says he, "receive those that are civil; for," said he, "you are in an ill name:" now a' said so, I can tell whereupon; "for," says he, "you are an 90
honest woman, and well thought on, therefore take heed what guests you receive: receive," says he, "no swaggering companions." There comes none here

72, 73 *no, . . . faith*] om Ff 73 *among*] amongst Ff 77. *Pray ye*
'Pray you Ff 82 *ne'er*] neuer Ff 82 *your*] & your Q. 84 *debuty*
Deputie Ff 84 *t' other*] the other Ff 85 'twas] it was Ff. 85 *Wed-*
nesday] wedsday Q. 86 *I' good faith*] om. Ff 87. *Dumbe*] *Dombe* Ff 1, 2,
Domb Ff 3, 4 89 *said*] *sayth* (or *saith*) Ff. 89 *a'] hee* (or *he*) Ff.

Knight, 1. 1. "worst-favouredst" Usually the first member in the compound is inflected, as in Marston's *Malcontent*, 1. 11 "the rustiest-jawed, the foulest-mouthed knave," and in the same author's *Dutch Courtezan*, 1. 11 "foulest-mouth'd."

82. *Tilly-fally*] An expression of impatience; usually spelt "tilly-vally," as in *Twelfth Night*, 11. 111⁸⁶. Craig cites *The Taming of a Shrew*, line 4. "Tilly-vally, by crise, Tapster."

82. *ne'er tell me*] An expression of impatience, as in *Othello*, 1. 1. 1.

84 *debuty*] deputy of the ward The deputy was "some grave citizen," charged by one of the four aldermen of the city with the good government of the ward in which he resided. He was known as the alderman's deputy, or deputy of the ward (Minsheu) The deputy's name suggests an elderly citizen with a consumptive cough

Troilus and Cressida, v. 111. 101. "A whoreson rascally tisick so troubles me" (where Pandarus is the speaker).

87 *Dumbe*] Lee points out that the epithet "dumb" was commonly applied to the clergy, who forbore to preach, and only read homilies prescribed by authority.

88 *civil*] orderly, well conducted.
90, 91. *you are . . . thought on*] The form of humour here may have been suggested by a speech in Lodge and Greene, *A Looking Glasse for London and England*, 1. 11 "Clowne. . . your father bare office in our towne, an honest man he was, and in great discredit in the parish," etc

90. *whereupon*] on what grounds, as 11⁸ *I Henry IV.* iv. 111. 42

93. *companions*] "mates," "fellows" —a term of contempt. W. Fleetwood, City Recorder, wrote to Lord Burghley (1584). "two companions . . . and

you would bless you to hear what he said · no, I'll
no swaggerers.

95

Fal. He's no swaggerer, hostess, a tame cheater, i'
faith, you may stroke him as gently as a puppy
greyhound. he'll not swagger with a Barbary hen, if
her feathers turn back in any show of resistance.
Call him up, drawer. [*Exit First Drawer.*]

100

Host. Cheater, call you him? I will bar no honest man
my house, nor no cheater but I do not love
swaggering, by my troth, I am the worse, when one
says swagger. feel, masters, how I shake; look you,
I warrant you

105

96 *cheater*] *che'er* Q 96, 97 *i' faith*] *hee* (or *he*) Ff 98. *he'll*] *hee*
will Ff 100 *Exit*] *Exit Drawer* Capell, om Q, Ff 103. *swag-*
gering, by my troth, I] *swaggering by my troth, I* Q, *swagge-ning, I* Ff.
104. *swagger*] *swaggerer* Ff 3, 4.

both very lewd fellows, fell out about a
harlot" Kyd, *The Spanish Tragedy*,
III vi "that companion" ["yonder
boy"] Craig refers to Berton, *Anatomy*
of Melancholy, II 2 2 4 "many silly
gentlewomen are fetched over in like
sort by a company of gulls and swag-
gering companions"

94 *bless you*] esteem yourself
supremely happy, cf *Winter's Tale*,
III III. 116

96 *tame cheater*] Pistol might have
said with the swaggerer in T. Nabbes,
Microcosmus, v "I can play the Bravo
where my affronting is upon sure ad-
vantage. otherwise I can be kick't
with as much patience, as a hungry
fidler." A cheater was strictly one
who practised the art of winning money
by false dice (see Dekker, *Belman of*
London), but the cheater also acted
as a decoy, a pander, etc. The re-
spective rôles of swaggerer and cheater
were often united in the same person.
Thus Barry, *Ram-Alley*, III 1 "You
swaggering cheating Turnbull Street
rogue." And a swaggerer is elsewhere
described as one "that can cheat
at dice, swagger in bawdy-houses"
Middleton and Rowley (*A Fair Quarrel*,
IV. IV) seem to distinguish between
cheaters and decoys "No cheaters
nor decoys" Falstaff's meaning would
appear to be that Pistol is a cheater
indeed, but too tame to be a good swag-
gerer. We meet with "a tame coward"
in Beaumont and Fletcher, *Laws of*
Candy, III. 1, and with "tame swag-

gerer" in Dekker and Webster, *North-*
ward Hoe, II 1 Onions doubtfully
explains the "tame cheater" of the
text as a "decoy duck, or other tame
animal used as a decoy" Craig sug-
gests that there is "a quibble between
the two senses of the word 'cheater,'
a cheat, a swindler, and the sense 'an
animal used as a decoy (for other
animals) in hunting'", cf Beaumont
and Fletcher, *Fair Maid of the Inn*, II.
II "you are worse than simple wid-
geons, and will be drawn into the net by
this decoy duck, this tame cheater"

98. *greyhound*] See *1 Henry IV.* I.
III. 252.

98, 99. *he'll not . . . resistance*] Cf.
Barry, *Ram-Alley*, w. 1. "Y'are a
coward rogue, That dares not look a
kiting in the face, If she but stare or
mew." *Barbary hen*, a Guinea hen
(Onions), "A fowl whose feathers are
naturally ruffled" (Rolfe)

100 *Cheater*] Mrs. Quickly has no
more objection to a cheater than to any
other honest man, provided he will not
swagger. Cf Jonson, *The New Inn*,
III 1 "Pierce [a Drawer] A cheater,
and another fine gentleman." I do not
think Mrs. Quickly understands by
"cheater" an "escheator" or
"cheater," an officer appointed to look
after the king's escheats, as sometimes
explained

104 *how I shake*] So Mistress Mulli-
grub, in Marston, *The Dutch Courtesan*,
III. III "how everything about me
quivers . . And how I tremble!"

Dol. So you do, hostess.

Host. Do I? yea, in very truth, do I, an 'twere an aspen leaf: I cannot abide swaggerers

Enter PISTOL, BARDOLPH, and PAGE.

Pist God save you, Sir John!

Fal. Welcome, Ancient Pistol Here, Pistol, I charge 110
you with a cup of sack do you discharge upon
mine hostess.

Pist. I will discharge upon her, Sir John, with two
bullets.

Fal She is pistol-proof, sir; you shall hardly offend her 115

Host Come, I'll drink no proofs nor no bullets, I'll
drink no more than will do me good, for no man's
pleasure, I

Pist. Then to you, Mistress Dorothy, I will charge you.

107. an 'twere] Capell, and *twere* Q, if it were Ff. 109 Enter. .]
Enter antient Pistol, and Bardolfes boy. Q, Enter Pistol, and Bardolph and
his boy Ff 109 God save] 'Saue Ff. 115 shal:] shall not Q. 116.
I'll . I'll] Ile (or I'll) . I will Ff

And Thomasine, in Middleton, *Muhammad Term*, iv iii "O, how all the parts about me shake"

107, 108 an 'twere . leaf] Cf. Rowley, Dekker and Ford, *The Witch of Edmonton*, II. 1 "I dudder and shake like an aspen-leaf every joynt of me," and Wilkins, *Miseries of Enforced Marriage*, iv

110, 111. charge you] toast you, give you a toast—a technical term in the art of drinking, the person accepting the challenge to drink was said to pledge. J. Cooke, *Greene's Tu Quoque* (Haz. Dods, xi. 197) "Purse . Here, Mistress Tickleman, shall I charge you? Tickleman Do your worst, serjeant I'll pledge my young Spendall a whole sea as they say", and Chapman, *The Gentleman Usher*, II. 1 "Come, pledge me, wench, for I am dry again, And straight will charge your widowhood fresh, i' faith" Fletcher, *Valentinian*, v viii "I give the first charge to ye all [Drinks.]

111, 112. do . . hostess] do you in your turn toast the hostess, cf J Shirley, *The Ball*, III. 11: "if we all discharge at once upon her." For the

quibbling, here and in what follows, upon military terms, cf Mayne, *The City Match*, III. III "A musket . . . or glass-cannon . . . which we'll charge And discharge with the rich valiant grape," and Middleton and Rowley, *A Fair Quarrel*, IV. IV

113, 114 with two bullets] Cf. a quibble on "pistol" and "bullets" in Webster, *Duchess of Malfi*, II. 11

115 pistol-proof] So Kyd, *Soliman and Perseda*, IV "my skin holds out pistol-proof." "Cannon-proof" occurs in Marston, *Antonio and Melinda*, First Part, I. 1, and "sword proof" in Webster, *The Devil's Law Case*, v. III.

115 hardly offend her] find it difficult to hurt her Cf. Field, *Amends for Ladies*, I. 1 "As for these frumping gallants, let them do their worst It is not in man's power to hurt me"

117, 118 for no man's pleasure] "An hostis must come and go at every mans pleasure," says the hostess in *Everie Woman in her Humor*, I. 1. "She [the hostess] must be courteous to all, though not by nature, yet by her profession" (D Lupton, *London and the Country carbonadoed*, 1632).

Dol. Charge me! I scorn you, scurvy co panion 120
What! you poor, base, rascally, cheating, lack-linen
mate! Away, you mouldy rogue, away! I am meat
for your master.

Pist. I know you, Mistress Dorothy.

Dol. Away, you cut-purse rascal! you filthy bung, away! 125
by this wine, I'll thrust my knife in your mouldy
chaps, an you play the saucy cuttle with me.
Away, you bottle-ale rascal! you basket-hilt stale

120 *Dol*] *Doro Q* 121. *lack-linen mat.*] *lacke-Linnen-Mate Fi.* 125
Dol] *Doro Q.* 125 *bung*] *boung Q* 127. *an*] *Capell, and Q, if Ff.*

122, 123 *meat . . master*] A proverbial saying Machin and Markham, *The Dumb Knight* (Haz *Dods*, x, 134) "*Prate [to Precedent, his man]* Go to sirrah, I will not have your kindness to intermeddle with her kind, she is meat for your master," and Fletcher, *The Humorous Lieutenant*, I 1 "I made as sure account of this wench now Do but consider how the devil has cross'd me" "Meat for my master," she cries" Cf also *Love and Fortune* (Haz *Dods*, vi 231), and Beaumont and Fletcher, *The Scornful Lady*, III 1

124 *I know you*] An innuendo that the speaker could reveal matters to Doll's discredit, if he chose So in *A Yorkshire Tragedy*, II, Middleton and Rowley, *A Fair Quarrel*, IV 1 "*Trim* I know thee and thy brood *Chough*. . I know thy brood too, thou art a rook", and Chapman, *An Humorous Day's Mirth*, v "*Labes*. . I know you well enough *Lem*. Sirrah, tell me what you know me for, or else, by heaven," etc

125 *cut-purse*] A term of abuse, as in Jonson, *The Alchemist*, I 1, where it is applied to Face

125 *bung*] pickpocket. Nares quotes from *An Age for Apes*, 1655 "My bung . . smoothly rums his purse" *New Canting Dict* (1725) has "Bung-nippers, Cut-purses" *Bung*, lit a purse or fob O E *pung*, Icel *pungr*, Sw *pung* Middleton and Dekker, *The Roaring Girl* (Pearson, III, 217) "n p a bung"

126 *I'll thrust* .] Such threats were not infrequently on the lips of women of Doll's class. So Tickleman, in J. Cooke, *Greene's Tu Quoque* (Haz *Dods*, XI 246) "I'll send my knife of

an errand in your guts" And Shave 'em in Massinger, *The City Madam*, III 1 "I'll scour it (i e a knife) in your guts, you dog!" "By the light that shines, I'll cut your throats," exclaims Dol Common in Jonson, *The Alchemist*, I 1.

126, 127 *mouldy chaps*] mangy chops or jaws, cf Fletcher, *The Mad Lover*, v 1 "A mouldy mange upon your chops" *Chaps*, chops, as in Jonson, *Bartholomew Fair*, II 1, *Captain Underwit*, IV II, and May, *The Hen*, II 1 "th' old ape [Count Virro] smugs up his mouldy chaps To seize the bit" [i e Leucothoe] — perhaps a reminiscence of the text.

127 *cuttle*] cut-purse, with a reference to the "cuttle-bung," the knife used in cutting purses "Cuttle" (O F. *cutel*, F *couleau*) may transf = "Cutter, a bully, bravo, also a cutthroat, high-way-robber"

128 *bottle-ale*] frothy. Marston, *Scourge of Villany*, VI 1 "Why, thou bottle-ale, Thou barmy froth!" Jonson (*Bartholomew Fair*, II 1) refers to bottle-ale as "that frothy liquor, ale", and "froth" is used by Pistol as a term of abuse in *The Merry Wives*, I 1 169

128, 129 *basket-hilt* . *juggler*] a mountebank practising stale feats of swordsmanship with a basket-hilt sword The allusion is, perhaps, to such exhibitions of bravado as that given by Pistol a little later in the scene (lines 156 seq) *Basket-hilt*, a sword-hilt provided with a defence for the hand, consisting of narrow plates of steel curved into the shape of a basket "Basket-hilt" came apparently to be used as a term of contempt. In

juggler, you! Since when, I pray you, sir? God's light, with two points on your shoulder? much! 130
Pist. God let me not live, but I will murder your ruff for this.

129, 130 *God's light,*] *what,* Ff
 131. *God . . . but*] om. Ff

130. *much* ?] Warburton, *much.* Q, Ff
 131. *murder*] Steevens (1778), *murther* Q, Ff.

Dekker's *Satiro-mastix* (Pearson, i. 233), Crispinus and Fannius are described as "that paire of Basket hiltes" Basket-hilt is the name of one of the *dramatis personæ* in J. Cooke's *Greene's Tu Quoque* (Haz *Dods*, xi) Jugglers and their tricks of legerdemain were held in little regard (cf. Jonson, *The New Inn*, v. 1 "Jugglers, and gipsies, all the sorts of canters", Mayne, *The City Match*, iv. 1 "no show, Though 't be a juggler, scapes you,"), and the word "juggler" came to be a general epithet of opprobrium (see Jonson, *Cynthia's Revels*, Induction "A third great-bellied juggler talks of . . ."). Jugglers performed tricks with swords, making, for instance, an egg dance upon the point of a rapier (Middleton, *No Wit, no Help Like a Woman's*, ii. ii), and possibly, for some of their feats, they may have employed a sword with a basket-hilt. "Stale" is frequently applied to a juggler's trick that has grown by repetition tedious, cf. Beaumont and Fletcher, *Wit Without Money*, iii. 1 "men now begin to look . . . into your tumbling tricks, they are stale" "Stale" is also, however, an epithet frequently applied to one who has grown old and villainous Preston, *Cambyeses* (Haz *Dods*, iv. 233) "ye stale counterly villain, nothing but knave", *The Life of Sir John Oldcastle*, ii. ii "You old stale ruffian, you lion of Cotswold", Marston, *The Dutch Courtesan*, iv. iv "There's a lusty bravo beneath, a stranger, but a good stale rascal He swears valiantly, kicks a bawd right virtuously, and protests with an empty pocket right desperately."

129 *Since when . . . sir* ?] Doll's taunt may refer to the two points on Pistol's shoulder—"Since when have you been a soldier and worn points on your shoulder?" Cf. the use of "when" as a scoffing retort, as in Haughton, *Englishmen for my Money* (Haz *Dods*, x. 524) "*Alv.* Is this

neit the house of Mester Pisaro? *Heigh.* Yes, marry, when? can you tell? how do you? I thank you heartily, my finger in your mouth." See *1 Henry IV* ii. 1 39.

130 *two points*] An allusion to the tags worn on the shoulder for securing the armour T. Hall, *Virgideumarium*, iv. iv (1597), describes a fop "that never saw the field" —

"Branded with Iron plates vpon the brest,

And pointed on the shoulders, for the nonce,

As new-come from the Belgian garrisons"

Fairholt (*Costume in England*, ii 331) refers to an allusion to shoulder-points in Fletcher's *Nice Valour*, iii. 1

130. *much* ?] Used ironically, as in Jonson, *The Alchemist*, v. ii, Marston, *The Malcontent*, ii. ii "*Pietro.* he's nobly born, With me of much desert *Celso* [*aside*] *Much*!", Middleton, *Michaelmas Term*, iii. iv, and *Blurt, Master-Constable*, ii. ii "*Curv* [within] Here's money *Fris* [within] *Much*! *Curv* Here's gold. *Fris.* Away!" Fletcher and Massinger, *Sir John Van Olden Barnavelt*, iv. iv.

131 *murder* *ruff*] The women of Doll's kind were often roughly handled by "suburb captains," and by drunken gallants See Jonson, *Bartholomew Fair*, iv. iii "*Knockem* [*a Ranger of Turnbull*] . . . ha! do you know who I am? shall I tear ruff, slit waistcoat, make rags of petticoat, ha! go to, vanish for fear of vapours . . . [*They kick out Alice, a whore*]" Cf. Field, *A Woman is a Weathervane*, i. ii "like a . . . whore . . . Put on my fighting waistcoat and the ruff, That fears no tearing"; and Brome, *A Mad Couple Will Match'd*, i. 1 In Dekker and Webster, *Westward Ho*, iii. 1, Monopoly, a drunken gallant, cries, "Now were I in an excellent humor to go to a valting house. I wold . . . tear silke petticoates, ruffle their Periwiggies, and

Fal No more, Pistol; I would not have you go off here · discharge yourself of our company, Pistol.

Host No, good Captain Pistol, not here, sweet captain. 135

Dol. Captain! thou abominable damned cheater, art thou not asha ed to be called captain? An captains were of my mind, they would truncheon you out, for taking their names upon you before you have earned them. You a captain! you slave, for what? 140 for tearing a poor whore's ruff in a bawdy-house? He a captain! hang him, rogue! he lives upon mouldy stewed prunes and dried cakes. A captain!

133 *Fal*] sir Iohn Q., om. Ff.
om Ff. 136 *Dol*] Doro. Q

133, 134. *No more . . . company, Pistol.*
137. *An*] Collier, and Q, If Ff.

spoye their Painting" In Middleton and Rowley, *A Fair Quarrel*, iv iv, Chough lays a curse upon Priss, a courtesan "May'st thou have two ruffs torn in one week!" See also Barry, *Ram-Alley*, iii 1, and *Sir Giles Goosecap*, iv 1 Courtesans appear to have worn exceptionally large ruffs (Middleton and Dekker, *The Roaring Girl*, v 1)

134 *discharge*] relieve, with a play on the sense "let off or fire (a pistol)"

136-147 *Captain*! . . . to 't] Doll's speech exposing the rogues who assumed the style of Captains was frequently imitated In Jonson, *The Alchemist*, i. 1, Face, who appears in a captain's uniform, is denounced by Dol Common as an "upstart, apocryphal captain." Jonson claimed in *Poetaster, To the Reader* (1601) —

"I bring to view

Such as are miscalled captains and wrong you [soldiers]

And your high names."

See the courtesan's exposure of Lieutenant Bots in Dekker's *Honest Whore*, Part II. (Pearson, ii 180), and cf. Field, *A Woman is a Weathercock*, iv ii, where Strange unmasks Capt. Pouts —

"Thou unspeakable rascal! thou, a soldier!"

A captain of the suburbs, a poor foist,

That with thy slops and ca'-a-mountain face . . .

Fright'st the poor whore, and terribly doth exact

A weekly subsidy, twelvecence apiece,
Whereon thou liv'st, and on my conscience,
Thou snap'st, besides, with cheats and cut purses."

See also Middleton, *The Phoenix*, ii ii, and Middleton and Rowley, *A Fair Quarrel*, iv iv, for the portrait of Albo, a pander who masquerades as a captain. The uniform of a captain was easily imitated, for it included nothing more distinctive than a rapier, scarf and plumes

138 *truncheon* . . . out] beat you out of the ranks with their truncheons. The truncheon was a staff carried by captains as a symbol of authority Cf. Dekker, *The Belman of London* "[The upright man] neuer walkes but (like a Commander) with a short truncheon in his hand"

140 *slave*] See note on "holiday . . . terms" in *I Henry IV* i iii 46.

142, 143. *he cakes*] he is kept by a brothel, and lives on the remnants of the brothel's fare, viz stewed prunes and cakes. So Captain Pouts, in Field's *A Woman is a Weathercock*, iv ii, is charged with living on a weekly subsidy from the inmates of a brothel. Cf. *Pericles*, iv. vi 183, 184 For "prunes and cakes," see note on *I Henry IV*. iii iii 113, 114, Dekker, *The Seven Deadly Sinnes* (Grosart, ii 44) "the suburb-shadow of a house where they set stewed prunes before you" [i.e. a brothel], and *Captain Underwit*, iv. ii: "they [Bawds] keep

God's light, these villains will make the word as odious as the word "occupy," which was an excellent good word before it was ill sorted: therefore captains had need look to't.

Bard. Pray thee, go down, good ancient.

Fal. Hark thee hither, Mistress Doll

Pist. Not I I tell thee what, Corporal Bardolph, I could 150
tear her I'll be revenged of her.

Page. Pray thee, go down.

Pist. I'll see her damned first; to Pluto's damned lake,
by this hand, to the infernal deep, with Erebus and
tortures vile also. Hold hook and line, say I Down, 155

144. *God's light*] om Ff 144, 146 *the word as . . . sorted*] *the word*
Captaine odious Ff 147 *to't*] *to it* Ff 151 *of*] *on* Ff. 152 *Page*]
Boy Q. 154 *by this hand*] om Ff. 154 *the*] *th'* Q 154. *with*] *where*
Ff 155 *vile*] *vilde* Ff 1-3.

themselves so in health and so soluble with stewd prunes" Cheesecakes are mentioned in association with stewed prunes and wenching in *The Bride*, II iv

145 "*occupy*"] See *Hickscorner* (Haz *Dods*, I 174) "Like heretics we occupy other men's wives", Dekker, *The Shoemakers Holiday* (Pearson, I 13), T Heywood, *If You Know Not Me*, etc, Part II (Pearson, I 311) "a prentise must not occupy for himself . . . And he cannot occupy for his master, without the consent of his mistress" Cf. Middleton, *The Phoenix*, II, II, and W. Rowley, *A Woman Never Vexed*, III, I.

145, 146 *which . . . ill sorted*] "Many," writes en Jonson, "out of their own obscene apprehensions refuse proper and fit words as *occupy*, *nature* and the like" (*Timber*, ed Schelling, p. 50) *Ill sorted*, associated with ill or obscene senses (cf *Love's Labour's Lost*, I 1 258)

147 *had need*] would do well to, as in *Twelfth Night*, II III 202

149 *Hark hither*] Come hither, a metaphor from the use of "hark" as a call to hounds to go here or there

151. *revenged of*] Elsewhere Shakespeare writes "revenged on," and so Ff read here.

153-155 *Pluto's also*] A burlesque upon the infernal imagery of the dramatists to whom Pistol is indebted for his "play-ends." Cf. Greene,

Alphonsus, King of Arragon, III, II "Plutoes loathsome lake", Kyd, *The Spanish Tragedy*, III III "He downe to hell, and . . . Knock at the dismall gates of Pluto's Court", *Lochner*, III VI "I'll drag thy cursed ghost Through all the rivers of foul Erebus", 2b IV 1 "Is this the guerdon for my grievous wounds?" (cf "grievous wounds" in line 194 *post*), 2b V IV "O you judges of the ninefold Styx, Which with incessant torments (cf. 'tortures vile' in line 155) rack the ghosts" For "with Erebus" Hamner read to *Erebus* Malone saw in the lines from "I'll see her damned" an allusion to a passage in Peele's *Battle of Alcazar*.

155. *vile*] *vilde* of F is a not uncommon spelling of "vile", cf. Fletcher, *The Faithful Shepherdess*, IV, IV "more vild"

155. *Hold . . . line*] A quotation from an angling rhyme The title-page to John Dennys' *Secrets of Angling* (1613) has a woodcut representing two anglers, one of whom has a sphere at the end of his line and over his rod a label with the inscription —

"Holde hooke & line,
then all is mine"

"Hold hook and line" is often quoted Cf. Jonson, *The Case is Altered*, I 1 "I'll give you a health i' faith hold hook and line," and *The Play of Dick of Devonshire*, IV 1 "Wer't not fine angling? Hold line and hook Ile puzzle him."

down, dogs! down, faitors! Have we not Hiren here?

Host. Good Captain Peesel, be quiet; 'tis vey late, i' faith I beseech you now, aggravate your choler.

Pist. These be good humours, indeed! Shall pack-horses,

160

And hollow pamper'd jades of Asia,
Which cannot go but thirty mile a day,

156 *factors*] Capell, *faters* Q, *Fates* Ff. 158. *'tis* it is Ff. 158, 159
i' faith] om Ff 159-166. *These . . . toys* ?] verse Pope, prose Q, Ff
161. *hollow pamper'd*] hyphen Ff. 162 *mile*] miles Ff.

155, 156 *Down, . . . dogs*] Cf *The Play of Stucley* (Simpson, *School of Shakspeare*, i 255) "*Mahamet Down Dog, and crouch before the feet Of great Morocco*"

156 *factors*] So Capell for *faters* of Q "*Factors*" is, according to Minshew, from F *faisours* and L *factores*, lit "*doers*" It has perhaps here the sense of "*villains*," "*traitors*," as in Spenser, *Faerie Queene*, i iv 47 —

"By this false faytor, who unworthy ware

His worthy shield,"

and 16 iv 1 44 "*False faitour, Scudamour*" The most usual signification of the word is "*vagabond*" It is so equated by the gloss to Spenser's *Shepherd's Calender*, May, 39, and with "*loyterer vagabond or begger*" in Grafton, *Chronicle* (1568), ii 598

156, 157. *Have . . . here*] A quotation from a lost play by George Peele, entitled *The Turkish Mahomet and Hyren the Fair Greek* Hyren = Irene Pistol is apparently referring to his sword, with a play on "*Hiren*" and "*iron*", cf Josh. Cooke, *How a Man May Choose*, etc, ii iii "*He that can hang two handsome tools at his side, . . . wear iron enough*" "*Have we not Hiren here?*" came to be a stock quotation in humorous contexts Cf Dekker, *Satiro-mastix* (Pearson, i 245) "*we haue Hiren heere*", Chapman, Jonson and Marston, *Eastward Hoe*, ii 1 "*Qu . . . hast thou not Hiren here?*" *To Why, how now, sirrah? what vein's this, ha?*" ; Middleton, Marston and Rowley, *The Old Law*, iv. 1 "*Gnotho . . . we have Siren here. Cook Siren! 'twas Hiren, the*

fair Greek, man" (Gnotho is referring to a courtesan), and Dekker, *The Untrussing of the Humorous Poet* (Pearson, i 241). "*Hiren*" became a common appellation for a courtesan —

159 *beseech*] beseech So Dekker, *If This be not a good Play*, etc (Pearson, iii 318) "*I beseeke Thy attention to this Reuerend sub-Prior*" Beseech is the northern form of "*beseech*" In the case of the simple verb the northern "*seek*" has succeeded in displacing the southern "*seech*"

159 *aggravate*] Mrs Quickly blunderingly uses a word with a meaning the opposite of that she intends It is idle to speculate what word, if any, Mrs Quickly confounds with "*aggravate*"

160 *humours*] vagaries, freaks of conduct, cf *Love's Labour's Lost*, iii. i. 23, 24.

160-162 *Shall . . . a day*] A misquotation of two lines in Marlowe's *Tamburlaine the Great*, Part II iv. iv 1, 2 —

"Holla, ye pampered jades of Asia!
What! can ye draw but twenty miles a day?"

Hart, in a note to *2 Henry VI.* iv 1 3, points out that "Marlowe took the expression though not the application from Golding's *Ovid* (1567) '*the pampered Jades of Thrace, With Maungers full of flesh of men*'" Marlowe's first line is quoted by the drunken Quicksilver in Chapman, Jonson and Marston, *Eastward Hoe*, ii 1 *Hollow* (*Hollow*—Ff) is apparently a misquotation of Marlowe's "*Holla*." *Go*, to walk, as frequently

Compare with C sars, and with Cannibals,
And Trojan Greeks? nay, rather damn them with
King Cerberus; and let the welkin roar. 165
Shall we fall foul for toys?

Host. By my troth, captain, these are very bitter words.

Bard. Be gone, good ancient · this will grow to a brawl
anon

Pist Die men like dogs! give crowns like pins! Have 170
we not Hiren here?

Host. O' my word, captain, there's none such here. What
the good-year! do you think I would deny her? for
God's sake be quiet

Pist Then feed, and be fat, my fair Calipolis. Come 175
give's some sack

163 *Cæsars*] *Cæsar* Ff. 164 *Trojan*] *troiant* Q. 170. *Die*] *om* Q.
170 *dogs*] *give*] *Dogges*, *give* Ff, *dogges* *give* Q. 172. *O']* *A* Q, *On* Ff
173 *g* *od-year*] *goodyeare* Q; *good-yere* ff. 173, 174 *For God's sake*] *I pray*
Ff. 176 *give's*] *Caell*, *gues* Q, *give* *me* Ff.

163 *Cannibals*] Probably for "Hannibals" Elbow, on the other hand, makes the blunder of substituting "Hannibal" for "Cannibal" "O thou wicked Hannibal!" (*Measure for Measure*, II i 187) And so Cob, in Jonson, *Every Man in his Humour*, III i "Cob your maids would have me turn Hannibal, and eat my own fish and blood" Cannibal was a common term of abuse, as in Josh Cooke, *How a Man May Choose*, etc., v. III "a tyrant, a remorseless cannibal", Haughton, *Englishmen for my Money*, III. III, and *The Costlie Whore*, II iv

165 *King Cerberus*] The fifty-headed dog of Hades, which guarded the gate of the nether-world Pistol may have been led by a passage in Kyd's *Spanish Tragedy* (*Haz Dods*, v 142) to associate in mind Cerberus with the rulers of the nether-world "Cerberus, awake, Solicit Pluto, gentle Proserpine," etc

165 *let . . roar*] Quoted by the apprentice Quicksilver in Chapman, Jonson and Marston, *Eastward Hoe*, I i. "Turn . . swaggering gallant, and let the welkin roar, and Erebus also" (cf line 154 ante). See also Dekker, *The Honest Whore*, I i "By this welken that heere roares," and Middleton and Rowley, *A Fair Quarrel*, IV i. "does not the winds roar, the sea roar, the

welkin roar? indeed most things do roar by nature" (with an allusion to "roaring" or "swaggering") *Welkin*, sky, as in Kyd, *Soliman and Perseda*, I III "by the marble face of the welkin" The word is used seriously in *The Tempest*, I II 4, and ludicrously in *Twelfth Night*, III i 66.

166 *fall . . toys*] come to blows about trifles. Jonson, *The Devil is an Ass*, II i "'Tis a toy, a trifle!"

170 *Die . . dogs*] Cf Barry, *Ram-Alley*, III. i "Beard How, an ass? die, men, like dogs" [*Draws*]"

170 *give crowns*] Pins were proverbially of little value. T Ingelend, *The Disobedient Child* (*Haz Dods*, II. 289) "all is not worth a brass pin", W. Rowley, *A Woman Neerer Vexed*, IV. i "I care not a pin", Webster and Rowley, *The Thracian Wonder*, I. II.

172 *O']* Q *A* is a weakened form of "on" or "of." Ff read *On*

172. *none such*] Mrs. Quickly takes Pistol's allusion to his sword to refer to a woman See note to lines 156-7 ante.

173 *good-year*] Theobald read *goodjer*, and Hanmer *gougeres*.

175. *Then feed . . Calipolis*] A burlesque of a passage in Peele's *Battle of Alcazar*, 1594 (Bullen, I 253), where Muley Mahamet, entering "with flesh

"Si fortune me tormente, sperato me contento."

Fear we broadsides? no, let the fiend give fire.

Give me some sack: and, sweetheart, lie thou there

[*Laying down his sword*

Come we to full points here; and are etceteras

nothing?

180

Fal Pistol, I would be quiet.

Pist Sweet knight, I kiss thy neaf: what! we have seen
the seven stars.

177. *contento*] *contente* Ff 178-180. *Fear* . . *nothing*?] verse Pope,
prose Q, Ff 179 *sweetheart, lie*] *sweet hart, lie* (Mus., Steev.), *sweet* + *artie*
Q (Cap., Dev). 179 *Laying* . .] Johnson. 180 *here*,] Cap-ll, *here*?
Q, *here*, Ff. 180 *nothing*] *no things* Q 182 *neaf*] *neaffe* Q, Ff

upon his sword," addresses Calpolis, his wife —

"Hold thee, Calpolis, feed, and faint
no more,

This flesh I forced from a lioness

Feed, then, and faint not, fair
Calpolis .

Feed and be fat, that we may meet
the foe

With strength and terror, to re-
venge our wrong "

This incident is also burlesqued by T. Heywood, *The Royal King and the Loyall Subject*, II "Here doe I meane

. To feed, and be fat my fine Culla-
polis " Stevens notes that Shake-
speare's parody of Peele is introduced
in Dekker's *Satiro-mastix*, and Malone
that it is quoted, as it stands in the text,
in Marston's *What You Will* (v. 1)

177 *Si fortune* . *contento*] "Pis-
tol," we are told by Farmer, "is only
a copy of Hannibal Gonsaga, who
vaunted on yielding himself a prisoner,
as you may read in an old collection of
tales, called *Wits, Fits, and Fancies* —

'Si fortuna me tormenta,

Il speranza me contenta,"

180 if fortune torments me, hope con-
tents me. Douce gives a French
version of the motto, "Si fortune me
tourmente, l'esperance me contente."
The motto as given by Pistol is a cor-
ruption, probably, of a Spanish version,
though commentators generally, ignor-
ing Pistol's evident interest in Spanish
things, have assumed that the Ancient
is quoting in Italian.

178 *give fire*] So in *Lingua*, IV. 1
"he . . gives fire to the touch hole,"

and Jonson, *Every Man in his Humour*,
III 1 "their master-gunner . . con-
fronts me with his linstock, ready to
give fire "

179 *lie thou* . *sword*] This ges-
ture may have been suggested by a
scene in *Mucedorus* (Haz. *Dods*, vii
220, 221), where Bremo, a wild man,
enters, carrying his club "*Bremo*. No
passenger this morning? . . What
not one? then lie thou there, And rest
thyself till I have further need. [*Lays
down his club*]", and later "Come,
cudgel, come, my partner in my spoils."
Cf also *Look About You*, I, and Beau-
mont and Fletcher, *The Maid's Tragedy*,
III 11

180. *Come we* *nothing*?] "That
is, shall we stop here, shall we have
no further entertainment?" (Johnson).
For "full points," i.e. periods, "a full
stop," cf. Middleton, *The Mayor of
Queenborough*, III. III "there's a full
point." Onions notes a play on the
sense "sword-points "

182. *kiss thy neaf*] Pistol's rendering
of the Spanish salutation *Bezo las manos*
I kiss your hands Puttenham, *Arte of
English Poësie* (Arber, p. 292) "With
us the women give in many places
their hand [to be kissed], or in steed of
an offer to the hand, to say these words
Bezo los manos" The custom was
regarded with aversion by Gabriel
Harvey, who writes (*Letters*) "I like
not those same congyes by Bezo las
manos" *Neaf*, fist, a north-country
word It occurs in *Midsummer-Night's
Dream*, IV. 1. 20, and in Jonson,
Poetaster, III 1 "reach me thy neaf "
Also Rowley, Dekker and Ford, *The*

Dol. For God's sake, thrust him down stairs. I cannot
endure such a fustian rascal 185

Pist Thrust him down stairs! know we not Galloway
nags?

Fal. Quoit him down, Bardolph, like a shove-groat shill-

184 *For God's sake* om Ff

188 *Quoit* *Quarte Q.*

Witch of Edmonton, III 1 "thy neufe once again," and G Douglas, *Eneados*, IV 211 "hir neffis," O N. *hnefi* or *nefi*, Sw *nafve*, Dan *Nave*

182, 183 *we . stars*] we have been night-revellers, cf III 11 209 *post.* Or Pistol's meaning may be "we have been purse-takers and 'gone by' the seven stars" (cf *1 Henry IV.* I 11 14) *The seven stars*, the Pleiades, see Dekker, *The King's Entertainment* (Pearson, I. 324) "the seauene Starres, called the Pleiades"

184 *thrust . . stairs*] So in Middleton, *No Wit, no Help Like a Woman's*, II. 1

185 *fustian*] talking fustian or nonsense, ranting Fustian was a kind of coarse cloth made of cotton and flax, hence fig bombast, rant. See Jonson, *The Alchemist*, IV 1 "Some fustian book," and *Every Man out of his Humour*, III 1 "let's talk fustian a little, and make them believe we are great scholars", and *The Puritan*, III. vi "Idle But how shall I do . . for boisterous words and horrible names? Pye Puh! any fustian invocations so you rant them out well"

186, 187 *Galloway nags*] A small but fleet breed of horses from Galloway in Scotland Craig refers to *The Troublesome Reign of King John* (Nichols, *Six Old Plays*, II 304) —

"My self upon a Galloway right well
pac'd

Out stript the floods that followed
wave by wave"

Madden (*Diary of Master William Silence*, p 56) quotes from G. Markham, *Caulerice* "There is a certain race of little horses in Scotland, called Galway Nagges, which I have seene hunt the Buck and stagge exceeding well" Jonson, in *Bartholomew Fair*, IV. III, refers to the intoxicated Northern as a Galloway nag with the staggers.

188. *Quoit him down*] pitch him down-stairs. See Wilkins, *Miseries of En-*

forced Marriage, III "If thou dost not use these grape-spillers as you do their pottle-pots, quoit them down-stairs three or four times at a supper, they'll grow as saucy as serjeants." *New Eng Dict.* quotes Thoms, *Anecd E Eng Hist* (Camden), II (1525) "Hacklewit and another . . in a madde humour . . coyted him downe to the bottome of the stayres" For "quoit," pitch, cf Jonson, *Staple of News*, V 1, and Webster, *Duchess of Malfi*, II. v "some bargeman . . that can quoit the sledge, or toss the bar"

188, 189 *like shilling*] as smoothly as a shove groat shilling slides down the shovel-board. So in Middleton and Dekker, *The Roaring Girl*, v. 1 "away slid I my man, like a shoell-board shilling" "Shove-groat" was a game similar to shovel-board but on a smaller scale It was played on a board with a diagram on one end divided into nine partitions marked with the nine digits The coin (at first the silver groat, afterwards the shilling) was shoved or slid from the other end of the board, the aim being to land it in one of the numbered spaces" (Rolfe). The game of shove-groat was usually played with Edward VI shillings, which were smoother on the side bearing the King's head than the shillings of preceding and subsequent sovereigns Rolfe quotes a poem by Taylor the Water Poet, in which an Edward VI. shilling is made to say —

"You see my face is beardslesse,
smooth, and plaine . .

. . with me the unthrifts every
day,

With my face downward, do at
shove-board play"

Cf. also Jonson, *Every Man in his Humour*, III v "run as smooth off the tongue as a shove-groat shilling" Slender (*Merry Wives*, I. i 150, 161) paid for two Edward shovel-boards two shillings and two-pence a-piece. The shilling was first issued in 1503.

ing· nay, an a' do nothing but speak nothing, a'
shall be nothing here

190

Bard Come, get you down stairs

Pist What! shall we have incision? shall we imbrue?

[*Snatching up his sword*

Then death rock me asleep, abridge my doleful
days!

Why, then, let grievous, ghastly, gaping wounds

Untwine the Sisters Three! Come, Atropos, I say. 195

189. an a'] and a Q, if hee Ff. 189 a'] hee Ff 192-195. What! . . .
I say /] prose Q, Ff, first as verse by Johnson (from *Rock me*). 192 Snatching . . .
Johnson (after line 195), snatching . . . and drawing Capell. 195
Untwine] entwined Q, untwined F 1, untwined F 2 195. Atropos] Atropose Q

189 *speak nothing*] talk nonsense; cf. Beaumont and Fletcher, *Philaster*, II, II "you talk of nothing," i.e. talk nonsense.

189, 190 a' *nothing here*] he shall be gone from here Cf Brome, *Covent Garden Weeded*, I, I "I would he were nothing, so I had all he has" For quibbles on "nothing," see *Lingua* (Haz Dods, ix 455), Wilkins, *Miseries of Enforced Marriage*, I, and Marston, *What You Will*, IV, I

192 *incision*] bloodshed—a bombastic use of the surgical term "incision," blood-letting See *Love's Labour's Lost*, IV, III 97, and Kyd, *Soliman and Perseda*, I. For a parallel to Pistol's use of the term, cf *Henry V* IV, II, 9.

192. *imbrue*] shed blood "To imbrue" was, in strict use, a transitive verb signifying "to stain (one's hands, sword, etc.) with blood"

193. *death . . . asleep*] A fragment from a short poem supposed to have been written either by, or in the person of, Anne Boleyn The poem, which is given in full in Sir J. Hawkins, *History of Music*, ix lxxx, opens—

"Defied is my name full sore," etc. The stanza, from which Pistol quotes, begins—

"O Death, rocke me on slepe,
Bringe me on quiet reste,"

and concludes—

"There is no remedye,
For now I dye"

Reed notes that the words, "O death, rock me asleepe!" appear also in

Arnold Cosbie's *Ultimum Vale to the Vaine World*, 1591 Beaumont and Fletcher wrote "Nothing rocks love asleep but death", and cf *Taake Drums Entertainment*, I, I "Let hush'd calme quiet, rock my life a sleepe"

193 *abridge . . . days*] Burlesquing, perhaps, Sabren's last speech in *Lochrine* "I myself Mean to abridge my former destimies" Cf Kyd, *Soliman and Perseda*, II, III "Death . . . I abridge his life" In "doleful days" there is, perhaps, a burlesque of the dismal strain in *Lochrine* and other tragedies of the same type, cf in Johnson, *Poetaster*, III, I, the parody of "King Darius' doleful strain 'O doleful days! O direful deadly dump!'"

195 *Untwine . . . Three*] An allusion to the three Fates, Clotho, Lachesis and Atropos. The special office of Atropos was to cut off the thread of life, cf *Wily Beguiled* (Haz Dods, ix 260) "Would Atropos would cut my vital thread" For "untwine," cf Ford, *Love's Sacrifice*, v 1. "The edge that must uncut thy twist of life" Cf. also *Midsummer-Night's Dream*, v 1. 344 *et seq* Steevens thought that Pistol may allude to a poem printed in *A Gorgeous Gallery of Gallant Inventions* (ed T. Proctor, 1578) "O Atropos draw nie, Untwist ye thred of mortall strife, Send death, and let mee die"

195. *Come Atropos* . . .] Again, perhaps, burlesquing *Lochrine*, where, in the final scene, Sabren apostrophises Atropos "Sweet Atropos, cut off my fatal thread!"

Host. Here's goodly stuff toward!

Fal. Give me my rapier, boy.

Dol. I pray thee, Jack, I pray thee, do not draw

Fal. Get you down stairs. [*Drawing, and driving Pistol out.*]

Host. Here's a goodly tumult! I'll forswear keeping 200 house, afore I'll be in these tiritts and frights. So; murder, I warrant now. Alas, alas! put up your naked weapons, put up your naked weapons

[*Exeunt Pistol and Bardolph.*]

Dol. I pray thee, Jack, be quiet; the rascal's gone. Ah, you whoreson little valiant villain, you! 205

Host. Are you not hurt i' the groin? methought a' made a shrewd thrust at your belly.

Re-enter BARDOLPH.

Fal. Have you turned him out o' doors?

Bard. Yea, sir. The rascal's drunk. you have hurt him, sir, i' the shoulder. 210

196. *goodly*] *good* Ff. 198. *pray thee*] *prethee* Ff. 199. *Drawing . . .*]
Rowe 201 *afore*] *before* Ff. 202 *murder*] *Murther* Ff. 203 *Exeunt*
. . .] Capell, om Q, Ff. 204. *pray thee*] *prethee* Ff. 204 's] *is* Ff.
205, 226, 288, 293 *whoreson*] *horson* Q, *whorson* Ff. 206. *a'*] *hee* Ff. 208.
Re-enter B.] Capell 208 *o'*] *a* Q, *of* Ff. 209 *Yea*] *Yes* Ff. 210. *i' the*]
i' th Q, *in the* Ff

196 *Here's . . . toward*] *Here's a*
nice "to-do", cf Brome, *The English*
Moor (Pearson, II. 68) "Here's good
stuff towards," and line 200 *post*
"Here's a goodly tumult!" *Stuff*,
"matter," as in *Hamlet*, II. II. 332
"there was no such stuff in my
thoughts" *Toward*, in preparation,
forthcoming, as in *Midsummer-Night's*
Dream, III. I. 84 "What! a play
toward", Jonson, *Poetaster*, IV. III.
"here's a song toward" Mrs Quickly
may, however, be alluding to Atropos,
as "goodly stuff", cf "good stuff,"
the usual English translation of It.
bona-roba Middleton, *Michaelmas*
Term, III. I. "How now? What
piece of stuff comes here?" and *Sir*
John Oldcastle, II. II. "Is this fit stuff
for a priest to carry up and down with
him?" an allusion to Doll.

201 *tiritts*] Mrs Quickly's blunder
for "terrors" (Schmidt), or, perhaps,
a dialectal form, for which compare
"tirry," angry, "tery," to provoke,
torment, d Sc. "terravee," any
flurry or confusion (see *Wright's Dial*
Dict.).

202, 203 *put up . . . weapons*] For
the effect of the drawn rapiers upon
Mrs Quickly's nerves, cf Jonson, *The*
Magnetic Lady, III. III. "He has en-
danger'd my niece's health, by drawing
of his weapon, God knows how far"
Naked, unsheathed, drawn, as in
Middleton, *Blurt*, *Master-Constable*,
V. III. "*Blurt*. . . I charge you, put
up your naked weapons, and we'll put
up our rusty bills"

205 *you . . . villain*] For "villain"
and "rogue" as terms of endearment,
cf *The Return from Parnassus*, II. VI.
"I shall be his little rogue and his
white villain for a whole week after",
and Beaumont and Fletcher, *The*
Woman-Hater, V. II. "2 *Lady* [*to*
Gondarino] Come, come, little rogue,
. . . What a slovenly little villain art
thou!" So, in Dekker and Webster,
Northward Hoe, II. I, Doll humours
Captain Jenkins "Ah, you little hard-
favoured villain, but sweet villain!"

207 *shrewd*] "nasty," "wicked"—
an intensive epithet, as in Jonson,
Staple of News, I. II. "a shrewd mis-
chance."

Fal. A rascal! to brave me!

Dol. Ah, you sweet little rogue, you! Alas, poor ape, how thou sweatest! come, let me wipe thy face, come on, you whoreson chops! ah, rogue! i' faith, I love thee thou art as valorous as Hector of Troy, 215 worth five of Agamemnon, and ten times better than the Nine Worthies: ah, villain!

Fal. A rascally slave! I will toss the rogue in a blanket

214 *ah, rogue*!] *Ah rogue*, Ff; *a rogue*, Q. 214. *i' faith*] om. Ff 217
ah, villain] *ah Villaine*. Ff, *a villaine*! Q. 218 *A*] *Ah* Q

211 *brave me*] treat me with bravado, defy me by drawing his sword, cf Beaumont and Fletcher, *The Pilgrim*, iv. ii "de ye brave me" and Middleton and Dekker, *The Roaring Girl*, Prol. "Another roars i' th' day-time, swears, stabs, gives braves"

212. *ape*] Cf *I Henry IV.* ii. iii. 79.

214 *chops*] fat-chops, a person with fat, bloated cheeks So in *I Henry IV* i. ii. 136, and Cotgrave "*Fafelu*. . . Puffed up, fat cheeked, a chops" Middleton, *Blurt*, *Master-Constable*, i. ii. "you chops!"

214 *ah, rogue*] Q reads *a rogue*, but "ah" was frequently misprinted "a"; cf, e.g. Chapman, *An Humorous Day's Mirth*, vii "An hapless man," for "Ah, hapless man!"

215 *Hector*] Hector was regarded as the very embodiment of furious valor See Greene, *Orlando Furioso*, v. ii, Field, *A Woman is a Weathercock*, iii. ii. "I had as lief meet Hector", d Dekker, *The Shoemakers Holiday* (Pearson, i. 14) "Hector of Troy was a hacney to him." Also R. Taylor, *The Hog Hath Lost His Pearl*, ii. "I ha' seen the picture of Hector in a haberdasher's shop not look half so funous."

216 *Agamemnon*] The name of Agamemnon was popularly held in high respect See J. Cooke, *Greene's Tu Quoque* (Haz. Dods, xi. 213). "This is the captain of brave citizens, The Agamemnon of all merry Greeks." A humorous perversion of history occurs in a reference to Agamemnon in *Everie Woman in her Humor*, iv. ii. "a brave man, of the true seede of Troy, a gallant Agamemnon" Agamemnon is mentioned as a popular hero of the stage in *Captain Underwit* (c. 1640), ii.

1 "like Cavaliers with tilting feathers, Gaudy as Agamemnons in the play" See also Jonson, *Every Man in his Humour*, iii. ii. "he might have been the Tamburlaine, or the Agamemnon"

217. *Nine Worthies*] Contemporary lists of the Nine Worthies varied in their composition, but they usually consisted of three Gentiles, three Jews and three Christians, viz. Hector, Alexander, Julius Cæsar, Joshua, David, Judas Maccabæus, Arthur, Charlemagne, Godfrey of Bouillon Four Worthies are mentioned in *Leve's Labour's Lost*, v. i. 130 *et seq.*, and v. ii. 533-536 (namely, Hector of Troy, Pompey the Great, Hercules and Judas Maccabæus) The Nine Worthies are in reduced upon the stage, with appropriate descriptions, in Middleton, *The World Tost at Tennis* A stage-direction quaintly runs: "The Nine Worthies dance and then exeunt." See also *Roister Doister*, i. ii, Beaumont and Fletcher, *Philaster*, ii. iv, and *Thierry and Theodoret*, ii. iv

218. *toss . blanket*] A punishment inflicted in contempt upon cowards. "Fetch me my two handed sword," cries Miramont, in Fletcher and Massinger, *The Elder Brother*, iv. iii, but when the three courtiers, discovered with drawn swords, show the white feather, he corrects himself, "Bring me a blanket." Cf. Jonson, *Staple of News*, iv. i. "Go, sir. You will be tost . in a blanket else"; *New Inn*, iv. iii, *Silent Woman*, v. i; W. R., *A Match at Midnight*, ii. i; Dekker, *Guls Horn-booke* "you shall disgrace him worse than by tossing him in a blanket, or giving him the basinado in a tavern."

Dol. Do, an thou darest for thy heart: an thou dost, I'll
canvass thee between a pair of sheets

220

Enter Music.

Page The music is come, sir

Fal. Let them play Play, sirs Sit on my knee, Doll.
A rascal bragging slave! the rogue fled from me like
quicksilver

Dol. I' faith, and thou followedst him like a church Thou 225
whoreson little tidy Bartholomew boar-pig, when wilt
thou leave fighting o' days and foining o' nights, and
begin to patch up thine old body for heaven?

219, 220. *Do . . . sheets.*] two lines (the first ending *do'st*.) Ff. 219. *an*
... *an*] and . . . and Q, if . . . if Ff 221. *Page.*] Boy. Q 225. *I'*
faith] omf Ff 226 *tidy*] *tydee* Q, *tydie* Ff. 227 *o'*] Capell, a Q, on Ff.

219 *Do . . . heart*] A challenge to Falstaff to be as good as his word Cf. *Gammer Gurton's Needle*, III III "Stand to it, dastard, for thine ears", Nashe, *Summer's Last Will* (Haz. *Dods*, VIII 61) "Carouse, pledge me, and you dare!"—a challenge to drink which is accepted with, "'Swounds, I'll drink with thee for all that ever thou art worth!" Doll's challenge is, of course, ironical, and implies that Falstaff will not risk his "heart" (= life) in giving effect to his threat Cf. Middleton, *Muhammas Term*, I II "deny a satin gown and you dare now" "For your——" is a common form of expression to denote an object or amount at stake Cf. Chapman, *Bussy D'Ambois*, I I "if thou darest for thy dukedom," and Jonson, *Catiline*, IV V.

220 *canvass . . . sheets*] Cf. Middleton, *No Wit, no Help Like a Woman's*, IV II, and Beaumont and Fletcher, *The Custom of the Country*, V I "This fencing 'twixt a pair of sheets" *Canvass*, to toss in a canvas sheet "hence, to deal with severely" (Onions) Cf. *Jack Figgler* (Haz. *Dods*, II 143) "Marry, sir, this is handling for the nonce. I was never this canvassed and tossed", Greene, *Mamillia* (Grosart, II 17) "he had bin too sore canuased in the nettes", and Nabbes, *The Bride*, II I. 222 *Sit . . .*] Cf. Barry, *Ram-Alley*, IV. I

223, 224 *like quicksilver*] So Middle-

ton, *Your Five Gallants*, III. II "it runs like quicksilver" *Hamlet*, I. V. 66. "quick as quicksilver," and Jonson, *Every Man out of his Humour*, I. I "As humorous as quicksilver."

225. *like a church*] This image may have been suggested by Nashe, *Summer's Last Will* (Haz. *Dods*, VIII 57), where Autumn says of Bacchus' paunch, "Methinks that [is] built like a round Church"

226 *whoreson*] A coarse term of endearment

226 *tidy*] in prime condition, or "delicate," "tender." Onions quotes Rider's *Dict* 1589 "Tidie, fatte, or tender, 'Cereus.'" Cf. Topsell, *Four-footed Beasts* (1658), p 518 "good tidy pigs," and Beaumont and Fletcher, *The Sea-Voyage*, III I "Shee's young and tydie, . . she'll eat delicately" *Tidy*, timely, in season, prime, Dan *tidlig*

226 *Bartholomew boar-pig*] An allusion to the roast pig dear to the patrons of Bartholomew Fair. "Bartholomew" was used as an epithet to describe articles sold at the Fair, e.g. "Bartholomew pig" (see Jonson, *Bartholomew Fair*, I. I). Pigs were supposed to be in prime condition about Bartholomew-day, August 24 I Walton (*Compleat Angler*, Part I. 2) says of the Pike "From St. James-tide until Bartholomew-tide is the best, when they have had all the summer's food, they are the fattest." "Boar-pig," young boar.

Enter, behind, PRINCE HENRY and POINS, disguised

Fal. Peace, good Doll ! do not speak like a death's-head,
do not bid me remember mine end 230

Dol. Sirrah, what humour's the prince of ?

Fal. A good shallow young fellow a' would have made
a good pantler, a' would ha' chipped bread well.

Dol. They say Poins has a good wit

Fal. He a good wit ? hang him, baboon ! his wit's as thick 235

229. Enter . . .] Steevens (1778) subst ; Enter *Prince* and *Poynes*. Q, Enter the *Prince* . . . disguis'd Ff 233 ha'] a Q, haue Ff 234. has] hath Ff

Glaphorne, *The Hollander*, iv 1 "a Dutch ram . . . a Westfally Bore-pig," For "boar-pig" as a term of endearment, cf "pigsme" (a diminutive of pig), as in Wilkins, *Miseries of Enforced Marriage*, v "my lamb, my pigsnay"

229 *death's-head*] a skull used as a memento mori See 1 *Henry IV.* iii iii 30 (and notes), Middleton on and Massinger, *The Old Law*, iv 1 "buy thee a death's head", Mayne, *The City Match*, v ii, and Donne, *A Valediction* (Muses Lib i 26)

230 *remember mine end*] So in *A Knack to Know an Honest Man*, vii "To thee . . . I gree this scalpe, and pray thee euerie day, Beholding it, to thinke vpon thy end" To remember or reflect upon one's end was formerly a recognized religious exercise, many jesting references to it occur in the drama Thus Middleton and Massinger, *The Old Law*, iv 1 "Gnotho . . . O old woman, what art thou ? must thou find no time to thinke of thy end ?" and Dekker, *Satiro-mastix* (Pearson, i 226) "you and I wil thinke vpon our ends at the Tables" Much stress was laid upon "a good end" Thus in the earliest English translation of *De Imitatione Christi* (ed Ingram, p 145) "Graunte me a gode ende. graunte me a graciose goying oute of his worlde."

231. *humour*] disposition, character. So Jonson, *The Silent Woman*, v 1 "what humour is she of ? Is she coming and open, free ?"

232. *shallow*] simple, cf Dekker and Webster, *Westward Ho*, v 1 "Is 't possible that three shallow women should gull three such gallants ?" and

Beaumont and Fletcher, *Cupid's Revenge*, v 1 "a weak shallow fool"

233 *pantler*] pantry-man -One of the pantler's duties was to chip away the hard crust on the loaves. See Fletcher, *The Bloody Brother*, iii. ii "Of me poor Paul the Pantler, That thus am clipt, because I chipt The cursed Crust of Treason With Loyall Knife", Wilkins, *Miseries of Enforced Marriage*, ii "a pantler's chippings" Loaves had hard and brittle crusts, wherefore A Boorde (*Dyetary of Helth*, c. 1542) says "Burnt breade, and harde crustes, & pasty crustes, doth ingendre color, aduste, and melancholy humours, wherefore cnypp the vpper crust of your breade" (E.E.T.S. ed., p. 261) Craig quotes William Physician, *Boke of Simples*, 1562 "In great men's houses the bread is chipped and so largely pared that much of it is abused and shamefully made into scappe for dogges." *Pantler*, or *Panter*, from *L. panem*, bread

235 *hang him*] An expression of impatience, as in Jonson, *Every Man in his Humour*, i. iii "Hang him, rook ! he ! why, he has no more judgment than a malt-horse" *Lingua*, iii. ii, and Fletcher, *The Honest Man's Fortune*, v 1 "I . . . what think ye of the Courtier ? 2. Hang him Hedge-hog h' as nothing in him but a piece of Euphuus"

235. *baboon*] The similitude probably lies partly (1) in the strength and agility of the baboon—its capacity for athletic feats—and partly (2) in its shallow brain (1) Barry, *Ram-Alley*, iv. 1, Mayne, *The City Match*, iii. iii "some active baboon . . . can do all your

as Tewkesbury mustard, there's no more conceit in him than is in a mallet

Dol. Why does the prince love him so, then?

Fal. Because their legs are both of a bigness, and a' plays at quoits well, and eats conger and fennel, and drinks 240 off candles' ends for flap-dragons, and rides the wild-

238 does] doth Ff.

feats" (2) *Look About You*, xv "Your . . . baboon, your ass, your gull!" There are numerous references in the drama to exhibitions of performing or dancing baboons. See, for instance, Barry, *Ram-Alley*, I 1, and *Everie Woman in her Humor*, v. 1. The baboon is sometimes mentioned as a type of ugliness or of lechery.

236 *Tewkesbury mustard*] *Tewkesbury* was once famous for its mustard. Brome, *The City Wit*, III 1 "I'le lay all my skill to a messe of *Tewkesbury Mustard*."

236. *conceit*] invention, wit.

237. *mallet*] Cf the epithet "beetle-headed" in *Taming of the Shrew*, IV. 1. 160

239. *a bigness*] one size. Dekker and Webster, *Westward Hoe*, III 1 "when lank thighs brought long stockings out of fashion, the Courtiers Legge, and his slender tilting staffe grew both of a bignesse" Pains resembled the Prince in having a good leg—then an important item in the inventory of a man's looks. See *Wily Beguiled* (Haz *Dods*, ix 283), and J Cooke, *Greene's Tu Quoque* (Haz. *Dods*, i 239) "A very proper fellow, good leg, good face, A body well-proportioned."

240 *eats . . . fennel*] *i.e.* has a good digestion and a dull wit. The conger is described by writers on gastronomy as having remarkably firm and hard "flesh" which needs much stewing to render it digestible. It was, in our author's time, usually soured or pickled, and served with fennel. N. Breton, *Wit's Trenchmour* (Grosart, II. 10) "The Conger must be sowst", Dekker, *The Shoemakers Holiday* (Pearson, I. 23) "sowst conger", Jonson, *Bartholomew Fair*, II 1 "a . . . conger . . . and . . . fennel in the joll on 't", Cartwright, *The Ordinary*, II 1 "Some choice sous'd fish . . . in a

dish Among some fennel or some other grass" Beisly (*Shakespeare's Garden*, p. 158) says that fennel was "used as a sauce with fish hard of digestion" In Beaumont and Fletcher's *Philaster*, II 11, the witty Galatea, counselling Pharamond as to the means, as fasting, exercise, by which he may reduce his girth, concludes, "but, of all, your grace must flie phlebotomie, fresh porke, conger, and clarified whay, they are all dullers of the vital spirits," *i.e.* they will make you grow stupid and fat. There is little evidence to support the view of Steevens and Nares that conger with fennel was regarded as a provocative

240, 241 *drinks . . . flap-dragons*] *i.e.* performs acts of gallantry and bravado. Cf. Jonson, *Cynthia's Revels*, v. III "stabbing of arms, flap-dragons, healths, whiffs, and all such swaggering humours," and Fletcher, *Monsieur Thomas*, II. II "carowse her [some suburb saint's] health in Cans and candles ends, Marston, *The Dutch Courtesan*, IV 1 "if I have not . . . been drunk to your health, Swallowed flap-dragons, ate glasses . . . and done all the offices of protested gallantry for your sake" "A *flap-dragon* is some small combustible body, fired at one end, and put afloat in a glass of liquor. It is an act of a toper's dexterity to toss off the glass in such a manner as to prevent the *flap-dragon* from doing mischief" (Johnson). In swallowing the flap-dragon the player sometimes met with misadventure. We read, for instance, of a Flemish corporal who "was lately choked at Delight with a flap-dragon" (W R., *A Match at Midnight*, II 1)

241, 242 *rides . . . boys*] plays with the youngsters at see-saw. "Riding the wild-mare" was one of the gambols in which Ralph, the grocer's apprentice, in Beaumont and Fletcher, *Knight of*

mare with the boys; and jumps upon joined-stools,
and swears with a good grace, and wears his boots
very smooth, like unto the sign of the leg; and breeds
no bate with telling of discreet stories; and such other 245
gambol faculties a' has, that show a weak mind and an
able body, for the which the prince admits him for
the prince himself is such another, the weight of a
hair will turn the scales between their avoirdupois

Prince Would not this nave of a wheel have his ears cut 250
off?

Poins. Let's beat him before his whore

243. boots] *Boot* Ff 246 a' has] *hee hath* Ff 248. a'] *an* Ff 249.
the scales] *scales* Q. 249. avoirdupois] *Reed* (1803), *haber de pozz* Q, *Haber-*
de-pois Ff. 252 's] *vs* Ff

Burning Pestle (l. 1), was an adept. The game is mentioned scornfully, with other gambols usual at Christmas in country houses, in *Captain Underwit*, I "to see the Clownes . . . ride the wild mare and such Olmicks."

242 jumps . joined stools] See a description of merry-making at a feast, in T. Ingelend, *The Disobedient Child* (Haz. *Dods*, II 300) —

"What dancing, what leaping, what jumping about,
From bench to bench, and stool to stool . . .

When they so outrageously played the fool!"

Cf. Middleton, *A Chaste Maid in Cheapside*, III. III "when you come to your inn, if you leapt over a joint-stool or two, 'Twere not amiss", Jonson, *The Silent Woman*, IV. I "If she love . . . activity, be seen leaping over stools", and *The Devil is an Ass*, I. I "Joined-stool, a stool formed of parts joined or fitted together

243, 244 wears . . . smooth] *Poins*, having a good leg, wore well-fitting boots. Those, on the contrary, whose legs were indifferent, would wear ruffled boots Cf. Marston, *Antonio and Mellida*, Part I v. I "when I see one . . . wears a ruffled boot, I fear the fashion of his leg", Middleton, *Blurt, Master Constable*, II. I "a gallant that hides his small-timbered legs with a quail-pipe boot" Middleton, in *Father Hubbards Tales* (Bullen, VIII.

70), describes a "curious pair of boots," which were "in artificial wrinkles, sets, and plaits"

244 like leg] as smooth as the well-booted leg suspended as a sign over a bootmaker's shop A "signe of the Leg" is mentioned in T. Heywood, *Fair Maid of the West*, Part I. II. I Persons are frequently likened to signs. Jonson, *Every Man in his Humour*, III. I "what strange piece of silence is this, the Sign of the Dumb man?" *Every Man out of his Humour*, II. I "when he is mounted he looks like the sign of the George" [*i. e.* St George].

244, 245 breeds . stories] "*Poins*, it is insinuated, tells indiscreet (*i. e.* indecent) stories" (Herford) Warburton proposed to read *insurget* *Bate*, dissension, strife, cf "bate-breeding" in *Venus and Adonis*, 656

246 gambol faculties] capacities for horseplay T Nabbes *The Springs of Glory* (Bullen, *Old Eng Plays*, New Series, II 231) "Christmas gambols, that doth nothing but breake men's necks"

247 admits him] *sc* to his friendship.

249 avoirdupois] weight avoirdupois, weight *Avoirdupois*, a corruption of avoird-de pois (O F. *avoir de pois*, goods of weight) The most usual English spelling in the late sixteenth century was "hauer de pois"

250 nave] A reference to Falstaff's roundity, with a quibble upon "knave."

Prince Look, whether the withered elder hath not his poll
clawed like a parrot

Poins Is it not strange that desire should so many years 255
outlive performance?

Fal. Kiss me, Doll.

Prince. Saturn and Venus this year in conjunction! what
says the almanac to that?

253. *whether*] Collier; *where* Q, *if* Ff.

253. *withered elder*] decrepit old man. I. T. *Grim the Collier of Croydon*, iv. 1 "my wither'd age", T. Nabbes, *An Epigramme* (Bullen *Old Eng Plays*, New Series, II 250), and *The Unfortunate Mother*, III III "As chaste . . . as wither'd Eunuches" There is possibly a reference to the elder-tree, with an allusion to the support that Falstaff is giving to Doll. Cf. W. Rowley, *A Woman Never Vexed*, III 1 "you are the elder tree, and I the young plant", *Cymbeline*, IV II. 59, 60, and Lyly, *Euphues* (Bond, I. 194). "as the Elder tree thought hee bee fullest of pith, is farthest from strength" A play on elder (= senior) and elder (= elder-tree) occurs in *Love's Labour's Lost*, V II 606-608 There may also be a reminiscence of the elders in the story of Susanna—"the wicked elders pictured in the painted cloth" (Haz *Dods*, I. 528)—or to the Puritan elders, as in Jonson, *Bartholomew Fair*, I 1 "the reverend elder . . . your Banbury man," and *Every Man in his Humour*, V. 1 "that wicked elder"

254. *clawed*] scratched, soothed by scratching. Cf. Beaumont and Fletcher, *Knight of Malta*, II 1 "What can you do now, With all your paintings to restore my blood again? What can . . . sweetheart," and . . . Scratching my head . . . Do me good now?" Beaumont and Fletcher, *The Woman-Hater*, V. II, and T. Nabbes, *Hannibal and Scipio*, I 1 Palsgrave (*Lesclarcissement*) has "I clawe, as a man or a beast dothe a thyng softly with his nayles" Cf. Fletcher, *The Pilgrim*, II 1, and *The Mad Lover*, IV. v

256. *performance*] So Barry, *Ram-Alley*, V. 1, and Nabbes, *Covent Garden*, I IV.

258. *Saturn and Venus*] An astrological allusion Cf. Greene, *James the Fourth*, I 1 "Saturn . . . Beheld faire

Venus in her siluer orbe" *Conjunction*, the "position of two planets, when they are in the same direction as viewed from the earth" For the quibble on "conjunction," cf. J. Cooke, *How a Man May Choose*, etc., II. III "Two planets reign'd at once, Venus, that's you, And Mars, that's I, were in conjunction," and *The Puritan*, III. 1

258, 259. *what . . . that*] As Saturn and Venus are said never to be "in conjunction" (Johnson, quoting Ficinus), such a phenomenon would be a portent on which the almanac for the year might be expected to comment Numerous almanacs were published These gave useful information of the kind to be found in modern calendars, but made at the same time their chief appeal to the credulity of the vulgar J. Hall (*Characters*, 1608) says of the superstitious man that he never "goes without an *Erra Pater* in his pocket." This was a famous almanac of the period, "The Prognostications of *Erra Pater*, a Jew born in Jewry" Forty shillings was the price usually paid to the compiler of an almanac, and the almanacs appear to have sold at a penny (Lodge and Greene, *A Looking Glasse*, etc., I III) or twopence each T. Nabbes (*A Presentation*, 1638) has a dialogue between Time and a company of almanac-makers. Time says —

"with Predictions [you] cheat
the faith of men,
That make your bookes their gods."

The almanac-makers answer that they —

"Doe all by just rules of Astrologie"
Time replies —

"Starre-gazing idiots, you Astrologers!

That understand not what the
name inferres"

See also *The Return from Parnassus*,

Poins. And, look, whether the fiery Trigon, his man, be 260
not lisping to his master's old tables, his note-book,
his counsel-keeper

Fal. Thou dost give me flattering busses

Dol. By my troth, I kiss thee with a most constant heart

Fal. I am old, I am old. 265

Dol. I love thee better than I love e'er a scurvy young
boy of them all.

Fal. What stuff wilt have a kirtle of? I shall receive

261. master's] master, Q 262. counsel-keeper] Capell; counsel keeper?
Q. By my troth? Ff. 264. By my troth] Nay truly Ff 268. wilt]
wilt thou Ff.

III. 1 "a book of astronomy, otherwise called an almanac", and Jonson, *The Magnetic Lady*, iv 1 "Com You read almanacs, and study them to some purpose, I believe *Prac.* I do confess I do believe, and pray too, According to the planets, at some times," etc

260 whether] Q reads where (cf "where"), a contraction of "whether"

260 fiery Trigon] An allusion to the astrological division of the twelve signs of the Zodiac into four trigons [lit triangles] or *triplicities*, one consisting of the three fiery signs (Aries, Leo and Sagittarius), the others consisting respectively, of three airy, three watery, and three earthy signs. When the three superior planets were in the three fiery signs they formed a *fiery trigon*. For "trigon," see Jonson, *The Fox*, I. i.

261. *lisping to*] courting with an affected refinement of enunciation. Cf Fletcher, *The Mad Lover*, I. 1 "He . . . Lisps when he lists to catch a chamber-maid," and *The Return from Parnassus*, Prologue "The lisping gallant might enjoy his wench" In Beaumont and Fletcher, *The Woman-Hater*, III. 1, "smiling, lisping, kissing" are among the "subtil temptations" which are there said to be inspired by Venus. Cf. also Middleton, *Father Hubburds Tales* (Bullen, viii. 80) "She had a humour to lisp often, like a flattering wanton" For "lisping to" Hanmer read *clipping too*, and Collier proposed *clipping to* Malone explains "lisping" as "saying soft things," and refers, in support, to *Merry Wives*, III. iii. 77.

261. tables] writing tablets, or table

books (cf *The Play of Dick of Devonshire*, iv. 1. "Table bookes") Greene, *James the Fourth*, I. 11 "Draw your tables, and write," and Middleton and Rowley, *A Fair Quarrel*, iv 1 "your tables." *Note-book*, table-book.

262 counsel-keeper] confidante *New Eng Dict* cites Lady M. Wroth, *Urania* (1621), 476 "She was not of my counsell-keepers," cf. Jonson, *The Devil is an Ass*, II. 1 "that you can keep counsel, I'll not question", Massinger, *Duke of Milan*, III. 1 "Nay, it is no counsel, You may partake it", *London Prodigal*, iv. iii "he . . . gives me this to keep counsel [*i.e.* to hold my tongue]"

264. with . . . heart] Cf Webster and Rowley, *A Cure for a Cuckold*, iv. 11. "I do love you With an entire heart," and *New Custom* (Haz. Dods., III. 40) "with a most willing heart."

268. *What stuff . . . of*] Imitated in Wilkins, *Miseries of Enforced Marriage*, v: "Ilford [to Sister]. I'll give thee another buss for that for that, give thee a new gown to morrow morning by this hand, do thou but dream what stuff, and what fashion thou wilt have it on to-night." *Kirtle*, a gown (cf v. iv. 22 *post*). A kirtle is mentioned as a "fair" gift in *The Return from Parnassus*, II. iii "Then must I buy a jewel for her ear, A kirtle of some hundred crowns or more" Cf Jonson, *Cynthia's Revels*, II. 1: "marry, to his cockatrice, or punquetto, half a dozen taffata gowns or satin kirtles in a pair or two of months, why, they are nothing", J. Cooke, *Greene's Tu Quoque* (Haz. Dods., xi. 195), and Middleton, *Your Five Gallants*, II. 1.

money o' Thursday: shalt have a cap to-morrow
A merry song, come· it grows late, we'll to bed 270
Thou 'lt forget me when I am gone

Dol. By my troth, thou 'lt set me a-weeping, an thou sayest
so. prove that ever I dress myself handsome till thy
return well, hearken o' the end

Fal Some sack, Francis. 275

Prince } Anon, anon, sir [Coming forward.
Poins }

Fal. Ha! a bastard son of the king's? And art not thou
Poins his brother?

Prince Why, thou globe of sinful continents, what a life
dost thou lead! 280

Fal. A better than thou· I am a gentleman; thou art a
drawer.

Prince Very true, sir; and I come to draw you out by
the ears.

Host O, the Lord preserve thy good grace! by my troth, 285
welcome to London. Now, the Lord bless that sweet
face of thine! O Jesu, are you come from Wales?

Fal Thou whoreson mad compound of majesty, by this
light flesh and corrupt blood, thou art welcome.

269 o'] a Q, on Ff 269 shalt] thou shalt Ff. 270. come] come Q
270 it] a Q 271 Thou 'lt] Steevens (1778), thou 't Q; Thou wilt Ff.
272 By my troth] om Ff 272 an] Capell, and Q, 1st Ff 274. o' the
end] Ed, a' th end Q, the end Ff 276 Coming] Capell 278 Poins
his] Paines, his Ff 285. good] om Q. 285 by my troth] om. Ff
286 the Lord] Heauen Ff 287 O Jesu] what Ff 288 mad] madde Q
289 light flesh] light, flesh Q

274. *hearken o' the end*] An allusion to the Latin saying "respite finem" (*Comedy of Errors*, iv iv 43), or to the proverb "time tries all" Cf. Greene, *George a Greene*, III. II "Nay, the end tries all", Jonson, *Sad Shepherd*, Prologue "so that the end crownall", Fletcher, *Monsieur Thomas*, iv II "Time tries all" Schmidt explains alternatively "wait, and judge when all is done," and "listen to the end of the piece of music." Following Q a' th end I read o' the end, in preference to *at the end* (*Cambridge*), *New Eng Dict* gives no example of "hearken at," and the contraction "a" for "at" is unusual

278 *Poins his*] Poins's So Jonson, *Bartholomew Fair*, I I "a justice of peace his wife," and *ib* III. I: "Cokes his loss." Also Greene, *George a*

Greene, v. I. The use of the personal pronoun to form a possessive case is not infrequent in sixteenth century English, and is current still in many Germanic dialects

279 *sinful continents*] receptacles of sin, with a play on the geographical sense of "continent" For "continents," see note to *I Henry IV*. III. I. 110, and cf *Antony and Cleopatra*, iv. xii. 40. Clarke explains "continents" as "contents," with a play on "continence"

287. *O Jesu*] A favourite oath with Mrs Quickly. See *I Henry IV*. II. iv. 485, and III. III. 83

288 *compound*] lump, mass, as in *I Henry IV* II iv 138 Rowe (ed. 2) read *whoreson made compound*, and Pope *whorson-made compound*

288, 289. *by . flesh*] Falstaff may

Dol. How, you fat fool! I scorn you. 290

Poins My lord, he will drive you out of your revenge and turn all to a merriment, if you take not the heat.

Prince. You whoreson candle-mine, you, how vilely did you speak of me even now before this honest, virtuous, civil gentlewoman! 295

Host God's blessing of your good heart! and so she is, by my troth

Fal. Didst thou hear me?

Prince Yea, and you knew me, as you did when you ran away by Gadshill you knew I was at your back, 300 and spoke it on purpose to try my patience

Fal No, no, no, not so; I did not think thou wast within hearing

Prince. I shall drive you then to confess the wilful abuse; and then I know how to handle you 305

Fal No abuse, Hal, o' mine honour, no abuse.

Prince. Not to dispraise me, and call me pantler and bread-chipper and I know not what?

290 *Dol*] Prin Ff 3, 4. 293 *vilely*] *vi'diy* Q, Ff 1, 2 294 *even*] om. Q
296 *God's blessing of*] *Blessing on* Ff. 299 *Yea*] *Yes* Ff 306 *o'*] *a* Q,
on Ff 307 *me*] *me*? Ff. 308 *-chipper*] *-chopper* Ff.

have paused after "light," and then improvised a novel oath with the words "flesh and corrupt blood." "By this flesh" is a courtesan's oath in Field *Amends for Ladies*, III IV. And cf. Jj Shirley, *Love Tricks*, II 1 "By this flesh that shines"

292 *take* . *heat*] act promptly, a metaphor, Craig thinks, from the smith's forge *King Lear*, I 1. 312 "We must do something, and I' the heat," where Craig refers to *Merry Wives*, IV II 242, 243, and to Malory, *Morte Arthur*, XX VII Steevens and Schmidt paraphrase "strike while the iron is hot," while Clarke explains "get the start of him, get ahead of him" The sense may be "catch fire," "warm to the encounter." Cf. Bunyan, *Pilgrim's Progress* "Mr. Great-heart runs to him in the full heat of his spirit."

293 *candle-mine*] mine of tallow The Prince in *I Henry IV* II IV 227, abusively addresses Falstaff as "thou . . . greasy tallow-catch", cf "tallow-chops" in the *London Chanticleers*, XIV, *A Larum for London*, XIV "It is the Tallow-cake, the Rammish fat"

294 *honest*] chaste, as in *Merry*

Wives, IV. II 110. Wilkins, *Miseries of Enforced Marriage*, IV "If . . . And to any maid—*Bar.* So she be honest *If* Faith, it's no great matter for her honesty," and Beaumont and Fletcher, *Philaster*, II. II

295 *civil*] modest in bearing and speech In Brome, *Covent Garden Weeded*, I 1. Madge, a bawd, describes a courtesan as "A civil Gentlewoman" Cf Jonson, *Bartholomew Fair*, V III, and Wycherley, *The Country Wife*, III II. "Har . . . But leave us for civil women too! *Dor.* . . . We hardly pardon a man that leaves his friend for a wench, and that's a pretty lawful call"

296 *of*] on, as often Capell read o'.
299, 300 *you knew* . *Gadshill*] See *I Henry IV* II IV 266-274, and cf *Look About You* (Haz Dods, VII 478) "I knew thee, Moll, now, by my sword, I knew thee, I wink'd at all, I laughed at every jest"

307 *Not* . *dispraise*] Capell reads *No* 'to *dispraise*, and Malone *Not* 'to *dispraise*.

308 *bread-chipper*] So R C in *Times' Whistle* (1616), II 775. "Some bread-chipper or greasy cooke"

Fal No abuse, Hal.

Poins. No abuse?

Fal. No abuse, Ned, i' the world, honest Ned, none. I
dispraised him before the wicked, that the wicked
might not fall in love with him, in which doing, I
have done the part of a careful friend and a true
subject, and thy father is to give me thanks for it. 315
No abuse, Hal: none, Ned, none · no, faith, boys,
none

Prince See now, whether pure fear and entire cowardice
doth not make thee wrong this virtuous gentlewoman
to close with us. Is she of the wicked? is thine 320
hostess here of the wicked? or is thy boy of the
wicked? or honest Bardolph, whose zeal burns in
his nose, of the wicked?

Poins Answer, thou dead elm, answer.

Fal The fiend hath pricked down Bardolph irrecover- 325
able, and his face is Lucifer's privy-kitchen, where

313 *him*] *thee* Q
320 *us*] *vs* Q, *vs* Ff

314. *a true*] *true* Ff 3, 4.

321. *thy boy*] *the* Boy Ff.

316. *faith*] *om.* Ff

312 *the wicked*] Falstaff burlesques
the language of the Puritans in refer-
ence to those outside the Puritan fold
So in Marston, *The Dutch Courtesan*,
I II "though I am . . . a bawd . . .
yet I trust I am none of the wicked that
eat fish o' Fridays" See Jonson,
Bartholomew Fair, v III "Busy [a
Puritan] Take not part with the
wicked", and *The Puritan*, I. III
"Simon [a Puritan]. . . if he be one
of the wicked, he shall perish."

314. *careful*] Full of care or concern
for another's welfare So in *Richard*
III. II. II 96 "a careful mother," and
Houghton, *Englishmen for My Money*,
II II "your careful father"

320. *close with*] make one's peace
with, as in *Winter's Tale*, iv. III 834,
835 Brome, *The New Academy*, III.
I "I'll close w' ye"

322, 323. *whose . . . nose*] Cf *Gam-
mer Gurton's Needle*, v. I "your
learning shines not out at your nose."
In "zeal" there is again mockery of
the Puritans. Cf Dekker, *If this be
not a good Play*, etc (Pearson, III 358)
"Puritan. Tis a burning zeale must
consume the wicked", Glapthorne,
Wit in a Constable, v I "precise
Taylors, that doe sip, In zeal."

324. *dead elm*] Perhaps, as Schmidt
suggests, an allusion to the poor sup-
port Falstaff had given to Doll (his
"vine"), cf *Comedy of Errors*, II. II.
173 "Thou art an elm, my husband,
I a vine" For the association of the
vine with the elm, see Virgil, *Georgics*,
I, 2, 3 Perhaps the reference is to
Falstaff's fondness for sack

325 *pricked* . *Bardolph*] marked
Bardolph's name on his list by a
"prick" This is still the method em-
ployed in selecting sheriffs Cf III II.
III *post.* *Irrecoverable*, irredeemably.

326 *Lucifer's privy-kitchen*] See the
description of Lucifer's kitchen in the
Pardoner's account of how he delivered
Margery Corson from Hell in J Hey-
wood's *The Four P P.* (Haz. *Dods*, I
378) —

"straight unto the master-cook
I was had into the kitchen,
For Marjery's office was therein,
* * * * *

For many a spit here hath she
turned,
And many a good spit hath she
burned"

Lucifer would have a privy kitchen for
his private use, as noblemen in Shake-
speare's day had their privy-kitchens.

he doth nothing but roast malt-worms For the boy,
there is a good angel about him, but the devil out-
bids him too

Prince. For the women? 330

Fal. For one of them, she's in hell already, and burns
poor souls. For the other, I owe her money, and
whether she be damned for that, I know not.

Host. No, I warrant you

Fal. No, I think thou art not; I think thou art quit for 335
that Marry, there is another indictment upon thee,
for suffering flesh to be eaten in thy house, contrary
to the law, for the which I think thou wilt howl.

328, 329 outbids] blinds Q. 330 women?] weomen Q. 331. she's] she
is Ff 332 the other] h' other Q.

See Nabbes, *The Springs Glory* (Bullen, *Old Eng Plays*, New Series, II 230), where Shrovetide says "At any Nobleman's house I can lick my fingers in a privy kitchen"

327 malt-worms] toppers *Gammur Gurton's Needle*, II 1 "Then doth she trowl to me the bowl Even as a malt-worm should" and *Jack Straw*, III

328 good angel] An allusion to the popular belief that every individual has a guardian angel This, indeed, is the teaching of the Church, based upon S. *Matthew*, XVIII 10 Cf Porter, *Two Angry Women of Abington* (Haz. *Dods.*, VII 320) "They say, every man hath two spirits attending on him, either good or bad", J Cooke, *Greene's Tu Quoque* (Haz *Dods.*, XI 271); Massinger, *The Duke of Milan*, III 1 "He was indeed to me as my good angel To guard me from all dangers"

330. For the women?] A quibble is perhaps intended here. Theobald (ed 2) read women,— For "in hell" Collier conjectured a hell

331. burns poor souls] See the passage from the *Four P P* cited in note to line 326 ante, and Fletcher, *Two Noble Kinsmen*, IV III "Fair Daughter. . . 'tis a sore life they have i' th' Other place, such burning, frying . . . and there th' offending part burns." There is also, apparently, a quibbling allusion to venereal disease (cf *Comedy of Errors*, IV III 58). Hammer's emendation burns, poor soul' is ingenious and may be right. For the exclamation, "poor soul!" cf. Lyly,

Sapho and Phao, I IV "men are good soules (poor soules)"

333 be damned] sc in the theological sense Fletcher, *The Chances*, IV. III "She is twice damn'd that lives in hell, When heaven is shewn," and *A Yorkshire Tragedy*, II "he that has No coynne is damnd in this world" For the mimicry of the Puritans, see note to *1 Henry IV.* I II 99

335 quit] acquitted, cf. Nashe, *The Unfortunate Traveller* (McKerrow, II 297) "I was quit by proclamation"

337, 338. contrary to the law] An allusion to enactments of the reign of Elizabeth, placing restrictions upon the sale of meat in Lent A Proclamation of 1560 imposed a fine of £20 for each offence on any butcher slaughtering animals, without a licence, in Lent. Statutes of 5 and 27 Eliz. are cited by Madden (*Diary of Master William Silence*, p. 70) "If any innholder, taverner . . . hath uttered or put to sale any kind of flesh victual upon any day in the time of Lent . . . except it be to such person as . . . had lawful licence to eat the same according to the Statute thereof made," etc For a vigorous criticism of these laws, and of the methods of the promoters or informers who battered on them—' corruption of promoters, And other poisonous officers"—see Middleton, *A Chaste Maid in Cheapside* From this play we learn that unscrupulous persons took advantage of the provisions of the law in favour of the sick (cf III. II "my wife lies in—a foutra for promoters")

Host. All victuallers do so · what's a joint of mutton or
two in a whole Lent? 340

Prince You, gentlewoman,—

Dol. What says your grace?

Fal His grace says that which his flesh rebels against.
[Knocking within.]

Host Who knocks so loud at door? Look to the door
there, Francis. 345

Enter PETO.

Prince Peto, how now! what news?

Peto The king your father is at Westminster,
And there are twenty weak and wearied posts
Come from the north and, as I came along,
I met and overtook a dozen captains, 350
Barē-headed, sweating, knocking at the taverns,
And asking every one for Sir John Falstaff

Prince. By heaven, Poins, I feel me much to blame,
So idly to profane the precious time,
When tempest of commotion, like the south 355
Borne with black vapour, doth begin to melt,

339 victuallers] *villains* Qq 341 gentlewoman,— Theobald; gentle-
woman Qq, Ff 343 Knocking within] Knocking heard Capell, Peyto
knockes at doore. Qq, om Ff 344 at] at the Ff 3, 4 344 to the] too
'th Qq. 345 Francis] Francis? Ff. 346 Enter Peto] om. Qq 353.
to] too Qq

cf Nabbes, *The Springs Glory*, where Shrovetide says in reference to Lent "Should all faile, the wenches . . shall long, and have the Phisitions ticket,") or purchased immunity from the promoters at ten groats a-piece for a whole Lent (cf II ii) The laws commanding a Lenten fast were designed to encourage the fisheries, and were not repealed till 1863

338 wilt howl] *sc* in the other world So in Davenport, *King John and Matilda*, IV ii "We smile towards Hell, but, howl when we are in," and Fletcher, *Two Noble Kinsmen*, IV iii "'tis a sore life they have i' th' Other place, such burning . . To hear there a proud Lady, and a proud City wife howl together one cries oh that I ever did it . . and then howls"

339 joint of mutton] A standing dish in inns and taverns, see *eg* Greene, *Frier Bacon and Frier Bungay*, I ii.

343. His grace . .] A quibble on

"grace" in the theological sense "state or condition of being divinely influenced" Hudson refers to *Galatians*, v 17. For the expression "flesh rebels against," cf Glapthorne, *Albertus Walenstein*, I, iii

344. at door] See note to *I Henry IV*. II. iv. 287.

348 twenty] Used of an indefinite number, as in Fletcher, *Rule a Wife and Have a Wife*, IV i "I went to twenty taverns . . . Where I saw twenty drunk," etc, and Beaumont and Fletcher, *A King and No King*, III. iii. Cf. "a dozen" in line 350 *post*

355. tempest of commotion] Echoed in Ford, *The Broken Heart*, IV. ii "No tempests of commotion shall disquiet The calms of my composure"

355, 356 the south . . . vapour] The south wind was regarded as a harbinger of tempest and rain. See *I Henry IV* v 1. 3-6. Fletcher, *Valentinian*, v. ii "Like a south wind, I have sung

And drop upon our bare unarmed heads.

Give me my sword and cloak. Falstaff, good night

[*Exeunt Prince Henry, Poins, Peto, and Bardolph.*]

Fal. Now comes in the sweetest morsel of the night, and we must hence, and leave it unpicked. [*Knocking 360 within.*] More knocking at the door!

Re-enter BARDOLPH.

How now! what's the matter?

Bard. You must away to court, sir, presently,
A dozen captains stay at door for you.

Fal. [*To the Page*] Pay the musicians, sirrah Farewell, 365
hostess, farewell, Doll You see, my good wenches,
how men of merit are sought after the undeserver
may sleep, when the man of action is called on
Farewell, good wenches: if I be not sent away post,
I will see you again ere I go 370

358 *Give night*] as two lines Ff 358 *Exeunt . .] Capell;*
Exeunt Prince and Poynes Qq, Exit. Ff 360, 361 Knocking within]
Knock Capell, om Qq, Ff 361. door'] door? Q 2, Ff, doore, Q 1.
362 *Re-enter B] Capell 365. To] Capell*

through all these tempests," and Lodge and Greene, *A Looking Glasse*, etc., iv. 1 —

"But lo, an hoast of blacke and sable cloudes

Gan to eclipse Lucinas siluer face,
And, with a hurling noyse from
foorth the South,

A gust of winde did reare the
billowes vp "

For "the south" = the south wind, cf *Twelfth Night*, i. 1 5, and Fletcher, *The Faithful Shepherdess*, To Sir Walter Aston "the moist south "

359. *sweetest morsel . . night*] See v iii. 49, 50 *post* Cf Breton, *Fantasticks*: "It is now the sixth hour, the sweet time of the morning," and Rowley, *A Match at Midnight*, i. 1 "she made us slip the very cream o' th' morning" For a possible equivocation, see Peele, *Edward the First*, ii "let the friar alone with his flesh . . the Church

. . . teaches you to abstain from these morsels", Marston, *The Fawn*, iv. 1, and T Heywood, *The Captives*, ii. ii.

365 *To the musicians*] The Page carried Falstaff's purse (i. ii. 231 *ante*), and it was the duty of a page to make incidental payments in behalf of

his master See *The Return from Parnassus*, v ii, where Amoretto's page is arranging matters with a noise of fiddlers: "*Page*. . Fiddlers, set it on my head I use to size my music, or go on the score for it I'll pay it at the quarter's end *Jack Fiddlers* You swore you would pay us for our music . *Studioso* Farth, fellow-fiddlers, here's no silver found in this place; no, not so much as the usual Christmas entertainment of musicians, a black jack of beer and a Christmas pie" The musicians were ill paid—a groat was a fiddler's fee (Fletcher, *Monsieur Thomas*, iii. iii)—and often, no doubt, they received nothing beyond the "fiddler's fare" to which reference is made in Machin and Markham, *The Dumb Knight* (Haz *Dods.*, x 169) "you have had more than fiddler's fare, for you haue meat, money and cloth."

367, 368 *the und server on*] An apparent reminiscence of this occurs in Chapman, *May-Day* i. 1 "that employment should go with the undeserver, while men of service sit at home "

369 *post*] in haste, as in *Richard II.* v ii 112, and Beaumont and Fletcher, *Knight of Burning Pestle*, iii iv

Dol. I cannot speak, if my heart be not ready to burst,—well, sweet Jack, have a care of thyself.

Fal. Farewell, farewell. [*Exeunt Falstaff and Bardolph*]

Host. Well, fare thee well, I have known thee these twenty nine years, come peascod-time; but an honest and truer-hearted man,—well, fare thee well.

Bard. [*Within*] Mistress Tearsheet!

Host. What's the matter?

Bard [*Within*] Bid Mistress Tearsheet come to my master

Host O, run, Doll, run; run, good Doll come. [*She comes blubbered.*] Yea, will you come, Doll? [*Exeunt.*]

372 burst,—] burst—Ff 1, 2, burst Ff 3, 4, burst Qq 373 Exeunt .]
Capell, Exir Ff, Q 2 (Mus, Steev., Dev.), om. Q 2 (Cap), Q 1 (Hall). 376
man,—] man—Ff 1-3, man. F 4, man Qq 378 Within] Capell. 382,
383 come . Doll ?] come, shee comes blubberd, yea ! will you come Doll ?
Qq (she Q 2 . yea ? Q 1), om. Ff.

375, 376. an honest . . . man] Cf
I T, *Grim the Collier of Croydon*, III.
1 "Marian [to Forrest] Well, go thy
way, for the true-heartedst man That
liveth, and as full of honesty" For the
comparative "truer-hearted," cf Chap-
man, *Alphonsus, Emperor of Germany*,
I II "a viler-minded man," and Mas-
singer, *The City Madam*, I. III "opener-
handed."

382, 383. She . blubbered] Dyce
first marked "Doll comes blubbered,"
as a stage-direction *Blubbered*, dis-
figured with weeping, so in Dekker,
The Shoemakers Holiday (Pearson, I.
13) "this blubbered Jane", cf Kyd,
Cornelia, III 1 "blubbred eyes," and
Chapman, *Alphonsus, Emperor of Ger-
many*, III 1 "blubber'd cheeks"

ACT III

SCENE I.—*Westminster. The palace*

Enter the KING in his nightgown, with a PAGE.

King. Go call the Earls of Surrey and of Warwick,
But, ere they come, bid them o'er-read these letters,
And well consider of them: make good speed

[*Exit Page.*]

How many thousand of my poorest subjects
Are at this hour asleep! O sleep, O gentle sleep, 5
Nature's soft nurse, how have I frightened thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee, 10
And hush'd with buzzing night-flies to thy slumber,

ACT III. SCENE I. Westminster . . .] Dyce. Enter . . .] Enter the King in his night-gown alone. Q 2, Enter the King, with a Page. Ff. 1 Warwick War Q 2 3. Exit Page] Rowe, Exit Ff, om Q 2 10 pallets] Pallads Ff 11 hush'd] hush'd Ff 1, 2 11 buzzing] bussing Ff 1, 2. 11 night-flies] Night, flies Ff

ACT III. SCENE I

1 nightgown] a dressing-gown worn about the house or even out of doors. See *Macbeth*, II. ii 71, and V. i 6 In Jonson, *A Tale of a Tub*, I. i. in which the scene is laid Before Lady Tub's House, a stage-direction reads *Enter Tub in his night-gown*. The nightgown was often lined and trimmed with fur. See Fairholt, *Costume in England* (1 259), Dekker, *The Honest Whore* (Pearson, II. 28) "an Aldermans night-gowne, fac'd all with conny before, and within [with a quibble] nothing but Fox", and Middleton, *The Blacke Booke* (Bullen, VIII. 33)
2 o'er-read] See line 36 *post*, and cf. *Sonnets*, LXXXI. 10. *Measure for Measure*, IV. ii. 212 "over-read"
3 consider of] For the preposition, cf. *Macbeth*, III. i 76

5, 6 O sleep . . . soft nurse] An anticipation of *Macbeth*, II. ii 37-41.
9 cribs] hovels
10. uneasy] uncomfortable Pallets, straw beds or mattresses, from F. *pallet*, heap or bundle of straw, straw bed (dialect.) *Prompt Parv* (370/2) "Palyet, lytyll bed, lectica" Cf. Beaumont and Fletcher, *Little French Lawyer*, IV. i. "a Country pallet"; Fletcher, *The Chances*, IV. ii "A pallet . . . in a corner", and Jonson, *Silent Woman*, IV. ii "a pallet to lie on" Harrison, *Description of England* (II. xii), writing of "lodging" in England remarks "our fathers, yea and we ourselves also, have lain full oft upon straw pallets" Ff *Pallads* represents a spelling which was common from the sixteenth to the eighteenth century
11 hush'd] lulled

Than in the perfumed chambers of the great,
 Under the canopies of costly state,
 And lull'd with sound of sweetest melody ?
 O thou dull god, why liest thou with the vile 15
 In loathsome beds, and leavest the kingly couch
 A watch-case or a common 'larum-bell ?
 Wilt thou upon the high and giddy mast
 Seal up the ship-boy's eyes, and rock his brains
 In cradle of the rude imperious surge, 20
 And in the visitation of the winds,

12 *great*,] *Great* ? Ff
 18 *mast*] *masse* Q 2

14. *sound*] *sounds* Ff.

15 *vile*] *vilde* Ff 1-3

12 *perfumed chambers*] Cf *The King's Coming* (Chr Ch MS K 3, 43-45) "Perfume the chambers," i.e. in preparation for the reception of the King. Allusions are frequent to the use of perfumes to sweeten rooms, cf., e.g. Jonson, *Poetaster*, II 1 "Come, bring those perfumes forward a little, and strew some roses and violets here. Fie, here be rooms savour the most pitifully rank that ever I felt" [The scene is laid in *A Room in Albius's House*].

13 *state*] pomp, cf "chair of state," canopied chair

15 *dull*] drowsy, producing drowsiness. *Vile*, mean in rank.

17 *A watch-case*.] sc wakeful as a watch-case or a 'larum-bell. The commentators generally render "watch-case" by "sentry-box" and explain, with Hanmer (who read *to for or*), that an allusion is intended "to the watchman set in garrison towns on some eminence, attending upon an alarum-bell, which was to ring out in case of fire or any approaching danger." No other example of "watch-case" in the sense "sentry-box" has been adduced. Craig cites "watchman's lodge" in a parallel passage from Nashe, *Christ's Tears over Jerusalem* (McKerrow, II 146) "Some of them [Saints and Martyrs of the Church] haue grated and rawed their smooth skins . . . that they might . . . take no ease or rest in this life, where no rest or ease is to be taken uppe but onely a watchmans lodge, to sournie in for the night." For "case" [= lodge], cf. *King John*, III. 1 259 "A cased lion,"

and *Troilus and Cressida*, III. III. 187. It *casa*, a house. Holt White and Clarke, on the other hand, are of opinion—rightly, I think—that the words watch-case and 'larum-bell are used in their ordinary and obvious significations. Reference is frequently made to 'larum-bells in watches and clocks, see Middleton, *A Mad World, My Masters*, v. II "the watch rings alarum in his pocket!" Jonson, *The Devil is an Ass*, IV 1 "laugh as loud as a larum," and Tomkis *Albunazar*, I v (see note to I. II. 217 ante). Common, public (as the passage is explained by Hanmer), or an intensive epithet = mere, very (in the alternative interpretation). The form 'larum has been generally substituted in modern editions for *larum*, the spelling of the early texts. For "or" Knight conjectured *by or for*.

18 *giddy*] rocking and so causing dizziness. Cf *Richard III* I. IV 17.

19. *Seal up*] The use of "seal," in reference to the eyes, has been influenced by the verb "to seal," a term in falconry = "to close up a hawk's eyes when it is taken by drawing the upper eyelids down with a needle and thread which is fastened under the beak," cf. *Othello*, III. III. 210 "To seal her father's eyes up close as oak" (Ff I, 2 *seale*, Qq, Ff 3, 4 *seale*). "Seal up" is used elsewhere by Shakespeare of the lips (2 *Henry VI* I. II. 89) and of the mouth (*Romeo and Juliet*, v. III. 216) *Ship-boy*, ship's-boy, as in *Henry V*. III. Chorus, and Jonson, *The Fox*, v. II.

20 *rude*] turbulent, as in *King Lear*, IV. II 30.

Who take the ruffian billows by the top,
 Curling their monstrous heads, and hanging them
 With deafening clamour in the slippery clouds,
 That, with the hurly, death itself awakes? 25
 Canst thou, O partial sleep, give thy repose
 To the wet sea-boy in an hour so rude,
 And in the calmest and most stillest night,
 With all appliances and means to boot,
 Deny it to a king? Then happy low, lie down! 30
 Uneasy lies the head that wears a crown.

Enter WARWICK and SURREY.

War Many good morrows to your majesty!
King. Is it good morrow, lords?

22. *billows*] *pillows* Q 2 24. *deafening*] *claff'ning* Ff 1-3; *deaf'ning*
 F 4, *deaffing* Q 2 24. *clamour*] *Clanors* Ff 26 *thi*] *them* Q 2 27.
sea-boy] *season* Q 2 30. *Then happy low, lie down*'] *Then happy Lowe, ye*
downe, (Low, down. Ff 3, 4) Ff, then (happy) low, lie downe, Q 2 32.
Enter .] *Enter Warwick, Surrey, and sir John Blunt* Q 2

22. *ruffian*] behaving after the manner
 of ruffians, violently Cf "ruffian"
 (used of the wind), to bluster, in *Othello*,
 II 1 7, and "roarers" (used of the
 waves), swaggerers, in *Tempest*, I 1 19.

23. *Curling heads*] See note
 to *Henry IV* I III 106

24. *slippery*] giving the waves nothing
 to hold by For "clouds" Pope read
shrouds.

25. *hurly*] tumult, cf *Taming of the*
Shrew, IV 1 206, and Holland, *Livy*
 VIII, XXVII 301 "in this hurly and
 uproar (*tumultu*)."

27. *sea-boy*] ship's-boy No other early
 example of "sea-boy" is recorded

28. *most stillest*] For the double
 superlative, cf Johnson, *Alchemist*, II
 1 "the most affablest creature", and
 Chapman, *Blind Beggar of Alexandria*,
 II "the most finest thing"

29. *appliances*] means, apparatus. *To*
boot, into the bargain, or "to help," as
 in *Winter's Tale*, I II 80.

30. *Then lie down*'] The text
 is substantially that of Ff Supplying el-
 lipses, it may be paraphrased: "Sleep
 is partial and gives to the lowly the re-
 pose that it denies to kings Ye, there-
 fore, who are happy in being of mean
 station, lay down your heads upon your
 couches and rest Kings have cares

that banish slumber" Q 2 and Dering
 MS print "happy" in parentheses,
 "(happy)" may be rendered by the
 Virgilian line "O fortunatos nimium,
 sua si bona norint" Many, and not
 always felicitous, emendations have
 been proposed. Johnson read *Then*
happy lowly clown, (Warburton conj.)
 Coleridge suggested and Knight read
Then, happy low-lie-down! Dent MS
 has *Then happy lowt, lie down*!
 Keightley proposed *Then happy boy, lie*
down! and Brae conjectured *Then*
happy the low lie down! It has not, I
 think, been suggested to regard *happy*
low as a parenthesis "Happy the low!"
 and to take "lie down" as an expression
 of resignation (see note to line 56 *post*) ad-
 dressed by the King to himself Echoes
 of the text are heard in Donne, *Satires*,
 VI 3-6 "rock me, O sleep,
 In a cradle free from dreams or thoughts,
 there Where poor men lie, for kings
 asleep do fear" For the thought, cf.
 also *Henry VI* II V 21-54

33. *Is good morrow*'] Is it
 morning? Cf *Much Ado*, V III 24,
 "Good morrow, masters put your
 torches out" Our ancestors' "day"
 began at an earlier hour than ours See
 N. Breton's account of a day, hour by
 hour, in *Fantasticks*, 1626. "It is

War 'Tis one o'clock, and past.

King Why, then, good morrow to you all, my lords. 35
Have you read o'er the letters that I sent you?

War We have, my liege.

King Then you perceive the body of our kingdom
How foul it is; what rank diseases grow,
And with what danger, near the heart of it. 40

War. It is but as a body yet distemper'd,
Which to his former strength may be restored
With good advice and little medicine.
My Lord Northumberland will soon be cool'd.

King O God! that one might read the book of fate, 45
And see the revolution of the times
Make mountains level, and the continent,
Weary of solid firmness, melt itself
Into the sea! and, other times, to see
The beachy girdle of the ocean 50
Too wide for Neptune's hips, how chances mock,

34. o'] Theobald, a Q 2, Ff.
41. *distemper'd*] *distempered* Q 2
Rowe, *mockes* Q 2, *mocks* Ff

36. *letters*] *letter* Q 2. 40. *it*'] *it* Ff
45. *O God*] *Oh Heauen* Ff. 51. *mock*]

now," he writes, "the first hour and time is, as it were, stepping out of darkness and stealing towards the day"

35. *all*] both So in 2 *Henry VI.* II. 11. 26 "as you all know," where York is addressing Salisbury and Warwick, Hart, in a note in this edition, cites an example of this use of "all" from Spenser, *Faerie Queene*, II. 1. 61.

39. *foul*] tainted with infection, as in *As You Like It*, II. vii. 60. *Rank*, foul, as in *Hamlet*, III. iv. 148.

41. *It* . . .] It is as yet but [= only] a body disordered, or ailing. For the transposition of "yet," see Abbott, *Shakespearean Grammar*, 76, and for "distemper'd," cf. *Sonnets*, clm. 12. For "yet" Warburton read *slight*.

43. *little*] a little, as in *Twelfth Night*, v. 1. 175.

45. *O God* . . .] Cf. *Macbeth*, I. iii. 58.

45. *book of fate*] So in Middleton, *No Wit, no Help Like a Woman's*, v. 1. "the book of fate, Ever claspt up," and Beaumont and Fletcher, *A King and No King*, v. iv. "I would the book Of fate were here." The "book of fate" is one of a number of reputed books to

which reference is made in the drama, cf. *Richard II.* IV. 1. 236 "book of heaven," and *ib.* I. iii. 202. "book of life" (see *Revelations*, III. 5), and Dekker, *The Whore of Babylon* (Pearson, II. 275) "Times booke"

47-51. *Make . . . hips*] The same thought is developed in *Sonnets*, lxxxv. 5-10.

47. *continent*] earth, dry land. The banks of rivers are described as "continents" in *Midsummer-Night's Dream*, II. 1. 92, cf. also *1 Henry IV.* III. 1. III.

50. *The beachy* . . .] the verge of beach that girdles the ocean. Cf. *Midsummer-Night's Dream*, II. 1. 85 "the beached margent of the sea," and *Timon of Athens*, v. 1. 221. The poets usually conceived of the ocean as a girdle about the land, as in Dekker (Pearson, II. 196) "Her kingdome weares a girdle wrought of waues," and J. Fisher, *Fumus Troes*, III. iii. "our isle Rounded with Nereus girdle"

51. *Too wide hips*] hanging loose about Neptune's shrunken hips. *Chances mock*, fortuitous circumstances set plans, or expectations, at naught.

And changes fill the cup of alteration
 With divers liquors¹ O, if this were seen,
 The happiest youth, viewing his progress through,
 What perils past, what crosses to ensue, 55
 Would shut the book, and sit him down and die.
 'Tis not ten years gone
 Since Richard and Northumberland, great friends,
 Did feast together, and in two years after
 Were they at wars it is but eight years since 60
 This Percy was the man nearest my soul,
 Who like a brother toil'd in my affairs,
 And laid his love and life under my foot;
 Yea, for my sake, even to the eyes of Richard
 Gave him defiance. But which of you was by— 65
 You, cousin Nevil, as I may remember— [*To Warwick*
 When Richard, with his eye brimful of tears,
 Then check'd and rated by Northumberland,
 Did speak these words, now proved a prophecy?
 "Northumberland, thou ladder by the which 70
 My cousin Bolingbroke ascends my throne,"
 Though then, God knows, I had no such intent,
 But that necessity so bow'd the state,

53-56 *O, if . . . die*] om Ff
 With *liquors* (line 53) in Ff
 Q 2, by Ff 1-3; by, F 4 66 To
 full Ff, *eye-brimfull* Q 2 69
 72. *God*] *Heaven* Ff

57 *'Tis . . . gone*] in one line with
 59 *years*] *yeare* Q 2 65, *by—*] *by* ?
] Rowe 67 *eye brimful*] *Eye, brim-*
 69 *prophecy* ?] Capell, *prophecie.* Q 2, Ff.

52, 53. *And . . . liquors*] Alteration
 is imaged under the figure of a cup that
 is successively filled with liquors of
 divers colours.

53-56 *O, if this . . . die*] This
 passage is omitted in Ff, where the im-
 perfect line *'Tis not ten years gone*
 (l 57) completes line 53. Grant White
 may have been right in surmising that
 Shakespeare, if indeed he wrote the
 passage, cancelled it because of its
 weakness. The half-line (57) in Q, and
 the omission of several lines in F, point
 to corruption in the text

56. *sit him down*] give way to despair
 —a general expression of submission or
 resignation, cf. Massinger, *The Roman*
Actor, III ii "Sit down with this," i.e.
 submit to this, *Thomas Lord Cromwell*,
 IV ii "laye thee downe and die"
 Cf. also "Jeg havde allerede slaet mig

til Ro og opgivet Haabet om at . . ."
 (Holstrup, *Komedier*).

64 *to the eyes*] to the face, as in
Measure for Measure, V i 161

65-79 *But . . . amity*] See
Richard II. V. i 51-68

66 *You . . . Nevil*] Johnson re-
 marks that Nevil was not present on
 the occasion to which the King refers.
 Steevens notes that the earldom of War-
 wick was in the family of Beauchamp,
 and did not come into that of the
 Nevils till late in the reign of Henry VI,
 when it descended to Anne Beauchamp
 (the daughter of the earl here intro-
 duced), who was married to Richard
 Nevil, Earl of Salisbury. May, can

72 *I had . . . intent*] "He means
 'I should have had no such intent,
 but that necessity,' etc., or Shakespeare has
 here forgotten his former play, or has

That I and greatness were compell'd to kiss ·

"The time shall come," thus did he follow it, 75

"The time will come, that foul sin, gathering head,

Shall break into corruption." so went on,

Foretelling this same time's condition,

And the division of our amity.

War. There is a history in all men's lives, 80

Figuring the nature of the times deceased ,

The which observed, a man may prophesy,

With a near aim, of the main chance of things

As yet not come to life, which in their seeds

And weak beginnings lie intresured. 85

Such things become the hatch and brood of time ;

And by the necessary form of this

King Richard might create a perfect guess

That great Northumberland, then false to him,

Would of that seed grow to a greater falseness , 90

81. *nature*] *natures* Q 2. 81. *of*] *Ff*, Q 2 (Mus., Steev.), or Q 2 (Cap , Dev.). 84. *which*] *who* Q 2. 85. *beginnings*] *beginning* Q 2.

chosen to make Henry forget his situation at the time mentioned. He had then actually accepted the crown" (Malone) See *Richard II.* iv. 1. 107-113.

74. *kiss*] Cf. *All's Well*, i. 1. 242

75. *shall come*] Altered by Johnson to *will come*, to correspond with "will come" in line 76, but Shakespeare's practice was to introduce variations in quoting or repeating words or phrases, "just," as Clarke observes, "as people do in actual life." "Shall" is the word used by King Richard in the original speech from which the King quotes (*Richard II.* v. 1. 57).

75. *follow it*] pursue his theme.

76. *gathering head*] For the image, cf. *1 Henry VI* i. iv. 100.

80-85. *There is* . . .] Memory and reason enable us to trace events of moment in our lives to the causes from which they sprang; observing, then, this sequence of cause and effect, we can guess nearly what will happen in the time to come, for the same causes, continuing to operate, are likely to produce the same effects in the future as in the past. King Richard, having had experience of Northumberland's perfidy, might reasonably infer that that nobleman would in time prove false to oling-

81. *Figuring*] revealing, disclosing, as in *3 Henry VI.* ii. 1. 32 "In this the heaven figures some event," and *The Birth of Merlin*, iv. v. "What revolutions . . . Is figur'd yonder in that star . . ." Cf. *Richard III.* i. ii. 194 Onions explains "figuring" as "being a symbol of, representing typically," as in *Midsummer-Night's Dream*, i. 1. 237

83. *aim*] guess, as in *Julius Caesar*, i. ii. 162. *Main chance*, paramount eventuality—a metaphor, perhaps from the game of hazard

85. *intresured*] stored up as in a treasury *Ff* read *entresured* (cf. *Pericles*, iii. ii. 65. "entresur'd").

86. *hatch*] that which is hatched, brood of young *Brood*, offspring

87. *by the* . . . *form of this*] by the analogy or rule of this ("this" referring vaguely to what has just been said), by this law of cause and effect. Henley interprets "this" as "this history of the times deceased," and Clarke as "the instance which the king has been recounting of Northumberland's previous conduct" Herford explains "the necessary form of this" as "the form which this historic observation necessarily assumed." For "this" Johnson conjectured *things* and Capell read *there*

Which should not find a ground to root upon,
Unless on you.

King. Are these things then necessities?

Then let us meet them like necessities

And that same word even now cries out on us.

They say the bishop and Northumberland

95

Are fifty thousand strong.

War. It cannot be, my lord;

Rumour doth double, like the voice and echo,

The numbers of the fear'd Please it your grace

To go to bed. Upon my soul, my lord,

The powers that you already have sent forth

100

Shall bring this prize in very easily.

To comfort you the more, I have received

A certain instance that Glendower is dead

Your majesty hath been this fortnight ill;

And these unseason'd hours perforce must add

105

Unto your sickness.

K. Hen I will take your counsel

And were these inward wars once out of hand,

We would, dear lords, unto the Holy Land. [*Exeunt.*]

SCENE II.—Gloucestershire Before Justice Shallow's house.

Enter SHALLOW and SILENCE, meeting; MOULDY, SHADOW, WART, FEEBLE, BULLCalf, a Servant or two with them.

Shal. Come on, come on, come on, sir; give me your hand, sir, give me your hand, sir an early stirrer, by the rood! And how doth my good cousin Silence?

98. fear'd] Pope, feared Q 2, Ff. 99. soul] Life Ff 108 Holy Land] holy land Q 2.

SCENE II

Gloucestershire . . .] Justice Shallow's seat in Gloucestershire. Theobald Enter . . .] Capell (subst.), Enter Silence, with Mouldie . . . Bullcalf. Ff, Enter Justice Shallow, and Justice Silence. Qq (Silens. Q 1) 1 str] om. Q 1, Ff. 3 Silence] Q 1, Silens Q 2.

101. bring this prize in] Perhaps an echo of *Sir Thomas More*, iv. 11 "the conjunction of our Englishe forces With armes of Germanie may sooner bring This prize of conquest in"

103 instance] evidence, proof So in *Arden of Feversham*, iii 11 "we will give instance of his death", and Wilkins, *Miseries of Enforced Marriage*, v. 1 "Prove me by certain instance . . . That I should," etc.

105. unseason'd] unseasonable, late. Beaumont and Fletcher, *Philaster*, ii. iv "At these unseason'd hours."

107. inward] domestic *New Eng. Dict* quotes Sir T. More in Grafton's *Chronicle* (1568), ii. 792 "inward war amongst ourselves."

SCENE II.

2 an . . . stirrer] A customary phrase of compliment in morning greetings.

Sil. Good morrow, good cousin Shallow.

Shal. And how doth my cousin, your bedfellow? and
your fairest daughter and mine, my god-daughter
Ellen? 5

Sil. Alas, a black ouzel, cousin Shallow!

Shal. By yea and no, sir, I dare say my cousin William is
become a good scholar, he is at Oxford still, is he
not? 10

Sil. Indeed, sir, to my cost.

Shal. A' must, then, to the inns o' court shortly I was
once of Clement's Inn, where I think they will talk
of mad Shallow yet. 15

Sil. You were called "lusty Shallow" then, cousin.

Shal. By the mass, I was called any thing; and I would
have done any thing indeed too, and roundly too.

4. *Sil.* *Sil.* Q 1; Silence Q 2 8. *Sil.* *Sil.* Q 1, *Silens* Q 2 (throughout)
8. *ousel*] *woosel* Qq; *Ouzell* Ff 1-3; *ousel* F 4. 9. *no*] *nay* Ff. 10.
scholar] *scholler*, Qq, *Scholler* Ff. 12. *Sil.*] *Sil.* Q 1 (*Sil.* or *Scil.* through-
out). 13 *A'* . . . *o'*] *A* . . . *a* Qq, *Hee* . . . of Ff. 17 *By the mass,*]

See, e.g. Fletcher and Massinger, *Sir John Van Olden Barnavelt*, I II "Bred Good day, my Lord Vandermet. Good Mounseieur Advocate, You are an early stirrer"

5 *bedfellow*] As in Middleton, *A Mad World, my Masters*, v 1 "Master Harebrain, and his sweet bedfellow!" and frequently

8. *Alas . ouzel*] Etiquette required Silence to deprecate praise of his daughter's beauty. So in Massinger's *Great Duke of Florence*, II. III, where Charomonte, to Sanazarro's commendation of his daughter as "a rare masterpiece," replies "'Tis a plain village girl, sir, but obedient, That's her best beauty" And Overreach, in the same author's *New Way to Pay Old Debts*, III II, modestly waives praise of his daughter Margaret with the words, "A black-browed girl, my Lord." See also J. Cooke, *How a Man May Choose*, etc., I 1, Middleton, *A Chaste Maid in Cheapside*, IV. 1, Nabbes, *Covent Garden*, III V, and Glapthorne, *Wit in a Constable*, III 1 *Ousel*, blackbird, as in *Midsummer-Night's Dream*, III. 1. 131 (where "ousel" is spelt *woosel* in early editions, as here in Q), Jonson, *The Devil is an Ass*, III III "an oussel or a fieldfare", Chapman, *May-*

Day, I 1 "Ang. Is not her hair, 'No hair, but beams stol'n from the sun'" Lor Black, black as an ouzel!" Ford and Dekker, *The Sun's Darling*, III "This is that Alteza . . . gaz'd at by the Sun An Ouzle" References to brunettes are usually deprecatory in the drama, cf Webster, *The White Devil*, I II "what [a] . . . flattering knave might he be counted, that should . . . compare her hair to the black-bird's bill, when 'tis like the black-bird's feather?" Middleton, *More Dissemblers Besides Women*, v II "Nay, ugliness itself, a strolling gipsy. . . She's the sun's masterpiece for tawnniness," and Nabbes, *The Unfortunate Mother*, III III

9 *By* . . . *no*] Craig, reading *yea and nay* (Ff), refers to *Love's Labour's Lost*, I 1 54, but points out that "yea and no" is more usual in Shakespeare.

14. *Clement's Inn*] One of the Inns of Chancery. These Inns were the smaller legal Societies, their buildings were used as places of residence for the law students. Clement's Inn was situated "without Temple-bar" (Harman, *Caveat for Common Cursetors*), behind St Dunstan's Church in Fleet Street

16. *lusty*] Humour may lurk in the fact that "lusty" was used in a good

There was I, and little John Doit of Staffordshire,
and black George Barnes, and Francis Pickbone, and 20
Will Squele, a Cotswold man; you had not four such
swinge-bucklers in all the inns o' court again and I
may say to you, we knew where the bona-robas were,
and had the best of them all at commandment. Then
was Jack Falstaff, now Sir John, a boy, and page to 25
Thomas Mowbray, Duke of Norfolk.

Sil. This Sir John, cousin, that comes hither anon about
soldiers?

Shal. The same Sir John, the very same I see him break
Skogan's head at the court-gate, when a' was a 30

20 Barnes] Bare Ff 21 Cotswold man] Pope, Cotsole man Qq, Cot-
sal-man Ff. 22 o'] a Q, of Ff 23. bona-robas] bona robes Qq, Bona-
Roba's Ff 25. page] a page Ff 3, 4 27 This . . cousin] Cousin, this
sir Iohn Q 2. 27. Sir John.] (sir Iohn) Q 2. 29 see] saw Ff 30
Skogan's] Skoggins Qq, Skoggan's F 1, Schoggans F 2, Schoggan's Ff 3, 4

sense and a bad, viz (1) vigorous, lively,
merry, d (2) lascivious, as in Middle-
ton, *Women Beware Women*, I II.

18 roundly] thoroughly Beaumont
and Fletcher, *The Pilgrim*, III VI.
"pledge me roundly," and Dekker,
Seven Deadly Sinnes of London "they
fall roundly to play the London prize,
d that's at drinking, dancing,
and dicing"

21. Cotswold] from the Cotswold
Hills. The Cotswolds were famous
for field sports and for the Games which
were held at Dover's Hill The spell-
ings Cotsole (Qq) and Cot-sal- (Ff) are
phonetic variants of Cotswold Capell
(Errata) read Cot-sall, the spelling found
in *Merry Wives*, I I 93

22 swinge-bucklers] swashbucklers
"Swinge" has precisely the same
meaning as "swash," viz to strike
violently, to clash (swords on bucklers)
"Swashbuckler" is not found in
Shakespeare, but "swasher," a bully,
occurs in *Henry V* III. II 31.

23. bona-robas] good looking wenches
Florio "*Buonarobba*, as we say, good
stuffe, a good wholesome plum-cheeked
wench" Cf Wilkins, *Miseries of En-
forced Marriage*, IV "Wenches, bona
robas, blessed beauties", Jonson, *New
Imm*, III. II "a finer, fresher, braver,
bonnier beauty, A very bona roba," and
The Alchemist, II I. The word is also
found in the sense "courtesan" (e g
in J. Shirley, *Gentleman of Venice*,
II. I).

24. at commandment] at beck and
call So in *The Trial of Treasure*
(Haz. Dods., III 269) "I am yours at
commandment", and cf *Sir Thomas
More*, I I "you may doo anything, the
goldsmiths wife and mine now must be
at your comaundment"

29 see] An old form of the preterite
(M.E. *sih* or *syh*), which still survives
as a vulgarism It occurs sporadically
in sixteenth century literature, see
Mucedorus (Haz Dods., VII 212), and
Dekker's *Shomakers Holiday* (Pearson,
I 18 and 26) An example of "seest,"
sawest, is found in *Gammer Gutton's
Nedle* (Haz Dods., III 228).

30 Skogan] Shakespeare, perhaps,
confounded Chaucer's friend, Henry
Scogan, who is described by Ben Jon-
son, in *The Fortunate Isles*, as —

"a fine gentleman, and
master of arts,
Of Henry the Fourth's time, that
made disguises
For the Kings sons, and wrt in
ballad royal
Daintily well,"

with John Scogan, a jester at the court
of Edward IV A book or the latter's
jests was published by Andrew Borde
in 1565 with the title *Scogan's Jests*
This became a popular book and may
have suggested the allusion in the text
For allusions to John Scogan, see R
Wilson, *Three Ladies of London* (Haz
Dods., VI 340), and G Harvey, *Three
Proper Letters*, 1580.

crack not thus high: and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent! and to see how many of y old acquaintance are dead!

35

Sil. We shall all follow, cousin.

Shal. Certain, 'tis certain; very sure, very sure: death, as the Psalmist saith, is certain to all; all shall die. How a good yoke of bullocks at Stamford fair?

Sil. By my troth, I was not there.

40

Shal. Death is certain. Is old Double of your town living yet?

Sil. Dead, sir.

Shal. Jesu, Jesu, dead! a' drew a good bow, and dead! a' shot a fine shoot: John a Gaunt loved him well, 45 and betted much money on his head. Dead! a' would have clapped i' the clout at twelve score, and

33. *Jesu, Jesu* Oh Ff. 34. *my] mine* Ff. 38 *as . . . saith* om. Ff
39. *Stamford]* *Samforth* Qq. 40. *By my troth]* *Truly Cousin* Ff. 44. *Jesu*
.. *dead]* *Dead* 2 See, see Ff. 45. *a Gaunt]* *of Gaunt* Ff

31. *crack]* small boy. The word has frequently the connotation "forward, pert," as in T Heywood, *Four Prentices of London* (Pearson, II. 253) "a rogue, a wag . . . a Cracke", Jonson, *The Devil is an Ass*, II. III, and *Cynthia's Revels*, II. I "let's study to be like cracks Act freely, carelessly and capriciously, as if our veins ran with quicksilver" Icel. *krakki*, "urchin"

31, 32. *did . . . fruiterer]* Shallow may have come to blows with the fruiterer in some prentice-like escapade such as that of Jenkin in *Jack Figgler* (Haz *Dods*, II. 115), where Jenkin, meeting with a fruiterer's wife, snatched an apple, whereupon they "fell at strife"

32, 33. *behind . . . Inn]* Fields stretched from the back of Gray's Inn towards St Pancras and Highgate

37, 38. *death . . . all]* Probably Shallow is thinking of *Psalms*, lxxxix 48 "What man is he that liveth, and shall not see death?"

39. *How . . . fair?]* A question that marks the husband-like conversation of the speaker. See Beaumont and Fletcher, *The Scornful Lady*, I. II, where Y. Loveless is speaking of the typical

talk of a steward "What wouldst thou tell me? how hops go? or hold some rotten discourse of sheep, or when Lady day falls?" And so of a rustic wooer in Porter's *Two Angry Women of Abington* (Haz *Dods*, VII. 323) "the russet youth . . . ask'd the pretty maid How they sold corn last market-day with them"

39. *How]* how much, what's the price of? So in *Pericles*, IV. VI. 22. *Yoke*, pair of oxen

39. *Stamford]* A town in Northamptonshire

45. *shoot]* shot, as in *Hamlet*, V. II 380 "at a shoot [Qq shot]"

46. *head]* person

47. *clapped . . . clout]* put an arrow in the clout, i.e. the square piece of canvas which was the mark aimed at in shooting at the butts So in *King Lear*, IV. VI. 90 "i' the clout," and *Love's Labour's Lost*, IV. I. 136. "a' must shoot nearer, or he'll ne'er hit the clout" Also Jos Cooke, *How a Man May Choose*, etc., I. III, and John Cooke, *Greene's Tu Quoque* (Haz. *Dods*, XI. 249).

47. *twelve score]* sc. yards So in Jonson, *Sejanus*, V. X "twelve score off."

carried you a forehand shaft a fourteen and fourteen
and a half, that it would have done a man's heart
good to see. How a score of ewes now? 50

Sil. Thereafter as they be a score of good ewes may be
worth ten pounds

Shal. And is old Double dead?

Sil. Here come two of Sir John Falstaff's men, as I think.

Enter BARDOLPH, and one with him.

Bard. Good morrow, honest gentlemen: I beseech you, 55
which is Justice Shallow?

Shal. I am Robert Shallow, sir, a poor esquire of this
county, and one of the king's justices of the peace
what is your good pleasure with me?

Bard. My captain, sir, commends him to you; my captain, 60
Sir John Falstaff, a tall gentleman, by heaven, and a
most gallant leader

Shal. He greets me well, sir. I knew him a good back-
sword man. How doth the good knight? may I ask
how my lady his wife doth? 65

48 a fourteen] at fourteene Ff. 55 Enter . . .] Enter Bardolph and his
Boy Ff (after line 53). 55 Bard Good . . . gentlemen I beseech] Bardolfe.
Good gentlemen Bardolfe I beseech Q 1 (Cap), Good . . . gentlemen.
Bardolfe I beseech Q 1 (Hall), Good . . . gentlemen Bard I beseech Q 2,
Shal Good . . . Gentlemen Bard I beseech Ff 57. Robert] Robert Q 1
59 good] om Q 2. 61. by heaven] om. Ff 63 well, sir] wel, sir, Qq,
well (Sir) Ff. 63, 64. back-sword man] Back-Sword-man Ff.

48 forehand shaft] an arrow designed
for shooting straight forward. Ascham,
Toxophilus (Arber, p 126), describes
"the forehande" as a "bygg-brested
shafte" which is "fytte for him which
shoteth right afore him" Or else, he
explains, "the brest, being weke, should
never wythstande that strong piththy
kinde of shootynge, thus the under-
hande must have a small breste, to go
cleane awaye out of the bowe, the fore-
hande must have a bigge breste, to bere
the great myghte of the bowe" Craig
quotes North's *Plutarch*, *Crassus* "The
Parthians thus still drawing back, shot
altogether on every side, not a fore-
hande but of adventure"

48 a fourteen] fourteen score yards
Lyly, *Entertainments at Elvetham*, The
Proeme "fourte ne score oft" The
indefinite article was freely used with
cardinal numbers, as still with "hun-
dred," "thousand", cf *Merchant of*

Venice, II ii 177 "a'leven widows,"
and Jonson, *The Case is Altered*, I. ii
"a nineteen years agone"

48, 49 fourteen . . . half] Malone
says that the utmost distance reached
by the archers of ancient times is sup-
posed to have been about three hundred
yards, yet instances are quoted of
shots at eighteen score in recent times.

51 Thereafter . . . be] according to
their quality and condition

57, 58. I am . . . peace] See *Merry
Wives*, I i 5 As a justice of the
peace, Shallow was legally entitled,
while in commission, to the addition of
esquire.

63, 64 back-sword man] fencer at
single-stick So in *Sir Thomas More*,
II i "the best backswordeman in
England" (viz. George Pylpots at
Dowgate) Also *Wily Beguiled* (Haz
Dods., ix. 262) "a good backsword."

Bard. Sir, pardon, a soldier is better accommodate than with a wife.

Shal. It is well said, in faith, sir, and it is well said indeed too. Better accommodated! it is good, yea, indeed, is it: good phrases are surely, and ever were, very commendable. Accommodated! it comes of "accommodo" very good; a good phrase. 70

Bard. Pardon me, sir; I have heard the word. Phrase call you it? by this good day, I know not the phrase, but I will maintain the word with my sword to be a soldier-like word, and a word of exceeding good command, by heaven. Accommodated; that is, when a man is, as they say, accommodated, or when a man is, being, whereby a' may be thought to be accommodated, which is an excellent thing. 75 80

Shal. It is very just.

Enter FALSTAFF.

Look, here comes good Sir John. Give me your good hand, give me your worship's good hand by my

66. *accommodate*] *accommodated* Ff 68. *in faith*] *infaith* Q 1, om Ff 70
ever were,] *every where* Ff 73 *me*] om Q 1, Ff. 74 *good*] om Q 1, Ff
 77. *by heaven*] om. Ff. 79 *a' may be thought*] *he thought* Ff. 81 *Shal*]
 Just Qq 82 *Enter Falstaff.*] Q 1, Ff (after line 80), Enter sir Iohn Fal-
 staffe Q 2 (after line 80). 82. *your good*] *your* Ff. 83, 84. *by my troth*]
Trust me Ff.

66. *accommodate*] The word and, perhaps, the ending in -ate (Qq) are "preciosities" So in Jonson, *Cynthia's Revels*, v 11 "they are here properly accommodate to" the nuptials of my scholar's haviour to the lady Courtship Please you apparel your hands " "Accommodate" is numbered by Jonson (*Timber*, ed Schelling, p 71) among "the perfumed terms of the time"

71, 72 *it* "accommodat"] Quoted in *Captain Underwit* (c 1640), I 1 "to accommodate, which comes of Accomodo Shakespeare."

72. *phrase*] word, as in *Hamlet*, II. II. III.

76. *soldier-like*] Cf *Merry Wives of Windsor*, II 1 II.

76, 77 *word* . *command*] good military term *Captain Underwit*, III. III. "When these wordes of command are rotten, we will sow some other military seedes"; and Brome, *Covent*

Garden Weeded, v III "I'll make you know command . that know not so much as the termes of discipline, what a Flanker is," etc Lee explains "of first-rate authority", cf T Heywood, *Fair Maid of the West*, Part II 1 1. "I have observed you to be of some command amongst the English," and Fletcher, *The Wild-Goose Chase*, v. IV 79 *being, whereby*] Sir T Elyot (*The Governour*) opens a sentence, "Providence is whereby a man," etc. 81. *just*] justly observed, true

82, 83 *Give* . *hand*] Cf Porter, *Two Angry Women of Abington* [Haz. Dods, vii. 308], where Dick, a serving man, welcomes his fellow Nicholas "as thou art Nicholas . . . ten times welcome, Nicholas, give me thy hand" For "your worships hand," cf. Middleton, *The Phoenix*, IV 1 "your knightly hand", and or "good hand," cf. *Titus Andronicus*, III. 1. 235.

troth, you like well and bear your years very well
welcome, good Sir John. 85

Fal I am glad to see you well, good Master Robert
Shallow: Master Surecard, as I think?

Shal. No, Sir John, it is my cousin Silence, in commission
with me

Fal Good Master Silence, it well befits you should be of 90
the peace.

Sil Your good worship is welcome.

Fal. Fie! this is hot weather, gentlemen. Have you pro-
vided me here half a dozen sufficient men?

Shal. Marry, have we, sir. Will you sit? 95

Fal Let me see them, I beseech you

Shal. Where's the roll? where's the roll? where's the
roll? Let me see, let me see, let me see. So, so, so,
so, so, so, so. yea, marry, sir. Ralph Mouldy! Let
them appear as I call, let them do so, let them do 100
so. Let me see, where is Mouldy?

Moul Here, an 't please you

84. *like*] *looke* (or *look*) Ff 87 *Surecard*] *Soccard* Qq 88. *Silence*] *Scilens* Q 1, *Silens* Q 2 92 *Sil*] *Scil* Q 1, *Silens* Q 2. 93 *weather*, *gentlemen* *Have*] *weather gentlemen*, *have* Q 1, *weather (gentlemen)* *have* Q 2; *weather (Gentlemen)* *have* Ff 1-3, *weather, (Gentlemen)* *have* F 4 94 *dozen*] *dozen* of Ff 98 *Let me see*] twice only Q 2. 98 *So*] four times only Ff 99 *Ralph*] *Rafe* Qq, *Ralph* Ff 1, 2 102. *an 't*] *Capell*, and 't Q 1, and 't Q 2, if it Ff.

84 *like well*] thrive, do well *New Eng Dict.* cites Th. Cogan, *Haven of Health* "children . . . live and like better with that [milk] than with any other." Cf *Love's Labour's Lost*, v ii. 269 "well-liking"

84 *bear . . . well*] Cf Wilkins, *Miseries of Enforced Marriage*, iv 1, where the Butler effusively greets Sir John Harcop "my noble knight, I am glad of your good health, you bear your age fair" And Massinger, *The City Madam*, i. 1 "I think I bear my years well"

86, 87 *Master . . . Shallow*] Sir T Smith, *De Rep. Angl* (1583), i 20 "Master . . . is the title which men give to esquires and other gentlemen"

87 *Surecard*] "Surecard" was, according to Malone, used as a term for a boon companion as late as the latter end of the seventeenth century. See *Thersites* (Haz Dods, i 430) "Now this is a sure card," and Porter, *Two*

Angry Women of Abington (Haz. Dods, vii. 379) "Sir Ralph O, ye are a trusty squire! Nick It had been better, and he had said, a sure card" "Sound card," a "good fellow," occurs in Middleton, *The Phoenix*, i. iv "you shall always find me a sound card", and in *The tryall of Chivalry*, v ii "here's . . . Bowyer, Cove and Nod, by Jesse, sound cards"

90, 91 *of the peace*] So in *The Return from Parnassus*, v ii "I am of the peace" For the quibbling reference to Silence's name and nature, cf Beaumont and Fletcher, *The Scornful Lady*, iii 1 "this good gentleman Looks as if he were o' the peace"

93 *Fie!*] An expression of physical discomfort. O F *fi*, an exclamation of disgust at stench

94. *sufficient*] fit for service. Cf *Measure for Measure*, ii. 1 295, and *The Return from Parnassus*, iii 1. "a sufficient man"

Shal. What think you, Sir John? a good-limbed fellow,
young, strong, and of good friends.

Fal. Is thy name Mouldy?

105

Moul. Yea, an't please you.

Fal. 'Tis the more time thou wert used.

Shal. Ha, ha, ha! most excellent, i' faith! things that
are mouldy lack use very singular good! in faith,
well said, Sir John; very well said.

110

Fal. Prick him.

Moul. I was pricked well enough before, an you could
have let me alone. my old dame will be undone
now, for one to do her husbandry and her drudgery:
you need not to have pricked me; there are other
men fitter to go out than I.

115

Fal. Go to peace, Mouldy, you shall go. Mouldy, it
is time you were spent.

Moul. Spent!

106. an 't] Capell, and 't Q, if it Ff. 108. i' faith] om. Ff. 109. in
faith] om Ff 111. Fal. Prick him] Iohn prickes him Q. 112. an] Capell,
and Q, if Ff

104. of good friends] coming of good
"people" Cf. "well-friended" and
"nobly-friended" in Fletcher, *The
Wild-Goose Chase*, III 1, and Icel
"ætt stórr maðr ok á marga frændr"
(*Hardar Saga*) Good, well to-do, as in
Nice Wanton (Haz. *Dods*, II 126)
"The man is come of good kin," and
Massinger and Field, *The Fatal Dowry*,
I II "good men" *Friends*, kinsfolk,
as in Harman, *A Caveat for Common
Cursetors* "I have it [the falling sick-
ness] by kind, my father had it and my
friends before me" This sense survives
in dialect, cf Icel. *frændi*, and Dan
Frænde, kinsman.

111. Fal. Prick him.] The printer of
Q, in consequence perhaps of some
disarrangement in the MS, converted
Falstaff's speech into a stage direction,
"Iohn prickes him" Prick, mark or
indicate the name by a "prick," as in
Julius Cæsar, IV. I I.

112. pricked] Cf. Webster and Rowley,
The Thracian Wonder, I. II

113. dame] mother, as in *Gammer
Gurton's Needle*, I III and IV. II, and
London Prodigal, II. I "thou wert
never so used since thy dame bound
thy head," i.e. with a child's cloth

115. pricked] chosen. Jonson, *The*

Magnetic Lady, I i "He . . pricks
all the guests," i.e. selects the guests
by pricking certain names on a list

116. go out] sc. as soldiers, go to the
wars. The expression was once in
general use, though it is now rare ex-
cept with reference to the Jacobite
risings in 1715 and 1745 Cf *Macbeth*,
IV III. 183, and Trevisa's *Higden* (Rolls),
I 251 "þey [the proletarii] were
i-constreyned for to goo out [orig
exire] of skarsnesse of knyghtes" The
idiom occurs in Icelandic and other
Scandinavian languages, cf. E Storm,
Sinklars Vise, and H C Andersen,
Mit Livs Eventyr "at gaa ud for at
lade sig skyde"

118. spent] consumed, as in *Romeo
and Juliet*, II IV 143 "stale . . ere
it be spent," and in F Moryson,
Itinerary "in Netherland great
quantity thereof [bee] is spent"

119. Spent] Quibbling with various
senses of the word, e.g. "exhausted",
"bankrupt," as in J. Cooke, *Greene's
Tu Quoque* (Haz *Dods*, XI. 187) "[do]
. . . as other gallants do that are
spent, turn private", "far gone," as
in Middleton, *More Dissemblers*, etc., V.
II "the man's far spent . . He's
without question mad," etc.

Shal. Peace, fellow, peace, stand aside: know you where 120
you are? For the other, Sir John: let me see
Simon Shadow!

Fal. Yea, marry, let me have him to sit under: he's like
to be a cold soldier.

Shal. Where's Shadow? 125

Shad. Here, sir.

Fal. Shadow, whose son art thou?

Shad. My mother's son, sir.

Fal. Thy mother's son! like enough, and thy father's
shadow: so the son of the female is the shadow of 130
the male: it is often so, indeed; but much of the
father's substance!

Shal. Do you like him, Sir John?

Fal. Shadow will serve for summer, prick him, for, we
have a number of shadows to fill up the muster-book. 135

Shal. Thomas Wart!

Fal. Where's he?

Wart. Here, sir

121. *the other*] *th' other* Q 121, 122. *see Simon*] *see Simon* Q 123.
Yea] I Ff 131, 132 *much* . *substance*] Cambridge Edd., *much* . .
substance. Q, *not* . *substance* Ff 135. *to fill*] *fill* Q

120, 121 *Peace* . . *are*] So in
London Prodigal, II 1, Sir Arthur re-
bukes the soldier who has the temerity
to speak in the presence of his superiors
"Away, sirrah charm your tongue."

121 *other*] others, as frequently.

124 *cold*] spiritless, with a quibbling
reference to Shadow's name Fletcher,
Bonduca, IV III. "so cold a coward,"
and Earle, *Microcosmographie*, *A Cook*
"ranging his dishes in order military
and placing . . . the more cold and
cowardly in the rear, as quaking tarts
. . . and such milk-sop dishes"

129 *son*] with a play on "sun",
cf *King John*, II 1 499, 500

131, 132 *so* . . *substance*] *sc.* the
shadow of the father, but none of his
substance. *Much*, used ironically in
the sense "not much," no, cf. Middle-
ton, *Blurt, Master-Constable*, V II.
"Much husbands here" [*ie* no hus-
bands here], Jonson, *Every Man in his*
Humour, IV 1 "Much wench, or
much son"; *Look About You* (Haz.
Dods, VII 443) "Much follow you!"
Quibbles on "shadow," in various

senses, and "substance" are frequent,
see I T, *Grim the Collier of Croydon*,
II 1 "Mor . . . what had Musgrave
but his idle shape? A shadow to the
substance you must build on Rob She
will build substance on him, I trow",
Greene, *George a Grone*, III II; Beau-
mont and Fletcher, *Knight of Burning*
Pesile, IV IV Capell reads *but not*
much . *substance*, and Dyce con-
jectured *not much* . *substance*

134, 135 *we* . . *muster-book*] An
allusion to a fraudulent practice of dis-
honest captains, who furnished false
muster-lists and drew the pay of soldiers
who existed merely as fictitious entries
on the muster-file See I *Henry IV.*
IV II 12-39, and notes *passim* Stevens
quotes *B. Ruhe's Souldier's Wishe to*
Briton's Welfare (1604) "One speciall
meane that a shifting capitaine hath to
deceive his prince, is in his number, to
take pay for a whole company, when he
hath not halfe" Cf Donne, *Satires*, I.
17, 18 "a Capitaine . . . Bright parcel-
guilt, with forty dead men's pay" For
"to fill" Theobald read *do fill*.

Fal. Is thy name Wart?

Wart. Yea, sir.

140

Fal. Thou art a very ragged wart

Shal. Shall I prick him, Sir John?

Fal. It were superfluous, for his apparel is built upon his back, and the whole frame stands upon pins prick him no more.

145

Shal. Ha, ha, ha! you can do it, sir, you can do it. I commend you well Francis Feeble!

Fee. Here, sir.

Shal. What trade art thou, Feeble?

Fee. A woman's tailor, sir

150

Shal. Shall I prick him, sir?

Fal. You may but if he had been a man's tailor, he 'ld ha' pricked you. Wilt thou make as many holes in an enemy's battle as thou hast done in a woman's petticoat?

155

Fee. I will do my good will, sir you can have no more.

Fal. Well said, good woman's tailor! well said, courageous Feeble! thou wilt be as valiant as the wrathful dove

142. *him*] *him* down Ff 143. *his*] *om* Q 149. *Shal.*] *Fal.* Theobald.
152. *bien*] *bin* Q. 152, 153. *he 'ld ha' hee 'd* a Q, *he would haue* Ff

143. *It* *superfluous*] With a play on "prick" in the sense "fasten with pins" (cf *Taming of the Shrew*, III ii 71)

144. *his* *pins*] See Jonson, *Alchemist*, I. 1, where it is said of Subtle. "you went pin'd up in the several rags You had raked and pick'd from dung-hills." *Frame*, structure (of rags) *Stands upon*, depends or rests upon, as often, Harrison, *Description of England* (II vii) "we sweat . . . that our clothes may stand well upon us"

146. *do it*] act the part (i.e. of a recruiting officer) Cf Baffry, *Ram-Alley*, IV 1 "Do I not do it [i.e. play the showman] well?" Brome, *New Academy*, V ii, and *Nero*, III. ii "Nero how did you like my acting? . . . Did I not do it to the life?"

150. *woman's tailor*] Women were tailored by men in Elizabeth's reign, and consequently numerous references occur in the drama to the woman's tailor See Beaumont and Fletcher, *Knight of Burning Pestle*, II. viii:

"Wife. . . . Godfrey my tailor", Middleton, *Blurt, Master-Constable*, II ii, Jonson, *New Inn*, IV iii, where Stuff is described as "the Ladies' Tailor" A woman's tailor is among the *dramatis personæ* in Middleton, *Michaelmas Term*.

153. *pricked*] attired, dressed
153, 154. *Wilt . . . battle*] Cf Dekker, *The Shoemakers Holiday* (Pearson, I 15), where Rafe, a recruit, is exhorted, "pricke thine enemies, Rafe" [*i.e.* with thine awl], and Middleton, *The Phoenix*, II iii "I . . . was overthrown in '88 by a tailor, and I have had a stitch in my side ever since,— O" *Battle*, line of troops in order of battle, as in *1 Henry IV.* IV. i. 129

156. *do . . . will*] Cf Fulwell, *Like Will To Like* (Haz Dods, III 316) "I will do my diligence," and Sir T Smith, *De Rep Angl.*, III 9, "good will to serve the Prince."

158. *wrathful dove*] Cf *2 Henry VI* III. i. 71, where Hart refers to *1 Samuel*, VII 9, and *S. Matthew*, x 16. *Mag-nanimous*, valiant, as in *Henry V.* III. vi. 6.

or most magnanimous mouse Prick the woman's
 tailor well, Master Shallow, deep, Master Shallow. 160
Fee I would Wart might have gone, sir
Fal I would thou wert a man's tailor, that thou mightst
 mend him and make him fit to go. I cannot put
 him to a private soldier, that is the leader of so many
 thousands let that suffice, most forcible Feeble. 165
Fee. It shall suffice, sir
Fal. I am bound to thee, reverend Feeble Who is next?
Shal Peter Bullcalf o' the green!
Fal. Yea, marry, let's see Bullcalf.
Bull Here, sir 170
Fal. Fore God, a likely fellow! Come, prick me Bullcalf
 till he roar again
Bull O Lord! good my lord captain,—
Fal. What, dost thou roar before thou art pricked?
Bull O Lord, sir! I am a diseased man. 175
Fal What disease hast thou?
Bull. A whoreson cold, sir, a cough, sir, which I caught

160 *tailor well*] *Taylour well* Ff 166. *sur*] om Ff. 167 *next*] *the*
next Ff 168 *o' the*] *o' th* Q; of *the* Ff 169. *let's*] *let vs* Ff 171
Fore God] *Trust me* Ff 171 *me*] om Q. 173. *O Lord*] *Oh* Ff 173
captain,—] *Theobald, captain* Q, Ff 174 *What, .* *pricked?*] *What?*
. . *frucht* Ff 174. *thou art*] *th' art* Ff

160 *deep*] sc. with the point of a
 bodkin or pin Tailors were usually of
 poor physique, and were therefore not
 valued as fighting men Cf Tomkis,
Albunazar, II 1 "I'll bring nine
 tailors, Refus'd last muster, shall give
 five marks apiece To shape three men
 of service out of all"

163, 164 *put* *soldier*] make a
 private soldier of him For the con-
 struction, cf Icel. *rúðast at hjónu*, to
 hire oneself out as a servant Or per-
 haps a negligent use of "put to" in the
 senses, (1) put to a trade, as in Jonson,
Cynthia's Revels, IV 1 "He .
 would have made a most neat barber-
 surgeon if he had been put to it in time",
 and (2) prefer or apprentice to one, as
 in Jonson, *The Silent Woman*, IV 1
 "Her father and mother put her
 to me," and Beaumont and Fletcher,
A King and No King, II 1 "You have
 got a letter To put you to me"

164, 165 *leader* . *thousands*] A
 quibbling reference to Wart's vermin-

ous condition. See *The London Cham-*
tacleers, VII "I have got somewhat of
 the tailor's trade too, some hangers on
 . . . they put me to foul shifts some-
 times," and Jonson, *Poetaster*, III 1
 "Ay, and most of that hundred and
 fifty [soldiers] have been leaders of a
 legion" Cf *The Costlie Whore*, I. II.

167 *bound*] obliged, as in I *Henry*
VI II. 1. 37

171 *likely*] well-grown, strong and
 capable-looking Fletcher, *The Chances*,
 II III "a likely man, a man Made up
 like Hercules."

175. *diseased*] sick, as in Jonson,
Staple of News, III II "I cannot rise,
 a diseased man"

177, 179 *a cough* . *sur*] a chronic
 cold of many years' standing—a not
 very convincing ground for exemption
 For Bullcalf's method of chronology, cf
 Jonson, *Alchemist*, I 1 "That scarce
 have smiled twice since the king came
 in."

with ringing in the king's affairs upon his coronation-day, sir.

Fal Come, thou shalt go to the wars in a gown; we will have away thy cold, and I will take such order that thy friends shall ring for thee. Is here all? 180

Shal Here is two more called than your number, you must have but four here, sir, and so, I pray you, go in with me to dinner. 185

Fal. Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, by my troth, Master Shallow

Shal O, Sir John, do you remember since we lay all night in the windmill in Saint George's field? 190

Fal. No more of that, good Master Shallow, no more of that

183. *Here]* *There* Ff 187. *by my]* *in good* Ff. 190 *field]* *Fields* F 4
191, 192. *good* . . *that]* *master Shallow* Q.

178, 179. *ringing* . . *day]* Cf. Chapman, *Revenge of Bussy D'Ambors*, I i "coronations . . . We celebrate with all the cities bells jangling together," and Wilkins, *Miseries of Enforced Marriage*, iv "bells whose music rings On coronation day for joy of kings" Bullcalf may, however, mean by coronation-day the anniversary of the King's coronation Bell-ringing was a popular pastime and all royal events were celebrated by the ringing of the church bells. Cf. Beaumont and Fletcher, *The Humorous Lieutenant*, iv. vi, where the Lieutenant declares that whenever it is the King's birthday, "that day I'll die with ringing." *The king's affairs*, the king's reign "To be upon the king's affairs [*i.e.* business]" was a customary phrase (cf. *Sir Thomas Wyatt* [Pearson's *Dekker*, iii. 91]), whence "the king's affairs" came to be loosely or ignorantly used, as in the text

180. *in . . gown]* in a dressing-gown, worn for warmth in illness. Fletcher, *Monsieur Thomas*, II i "Val. My gown there . . . Alice. Some see his bed made," with reference to one who has become suddenly indisposed, and Middleton, *Father Hubbards Tales* (Bullen, viii. 102).

181. *take* . . *order]* take such measures, make such arrangements Cf Fletcher and Massinger, *The Spanish*

Curate, I i "I'll send you a doctor . . and after Take order for your funeral," and *New Custom* (Haz Dods, iii. 39)

183 *two]* Apparently an error, as only five had been called Capell omitted "two", and Jarvis proposed to read *one*, and Vaughan *now*.

184 *four]* Only three recruits were ultimately taken by Falstaff, Shakespeare is often careless in such trifles.

189 *since]* when (with verbs of recollection), as in *Midsummer-Night's Dream*, II i 149, and Haz Dods, iii. 269 and 311

190. *Saint George's field]* An open space between Southwark and Lambeth, so called from the adjoining church of St. George the Martyr in Southwark. It was a muster ground of the London citizens (2 *Henry VI* v. i 46), and a favourite resort of swinge-bucklers. See *The tryall of Cheualry*, II. 1: "Once as I was fighting in S Georges fields," and T Heywood, *The Wise Woman of Hogsdon*, iv. i "when I was young . . I had my wards and foynes . . . And knew the way into St Georges fields" The windmills in the various "fields" about London are frequently mentioned in connection with fighting and youthful frolics Cf *The Play of Stucley* (Simpson, *School of Shakspeare*, I. 183)

- Shal.* Ha! 'twas a merry night. And is Jane Nightwork alive?
- Fal.* She lives, Master Shallow. 195
- Shal.* She never could away with me.
- Fal.* Never, never, she would always say she could not abide Master Shallow.
- Shal.* By the mass, I could anger her to the heart. She was then a bona-roba. Doth she hold her own well? 200
- Fal.* Old, old, Master Shallow.
- Shal.* Nay, she must be old; she cannot choose but be old, certain she's old, and had Robin Nightwork by old Nightwork before I came to Clement's Inn.
- Sil.* That's fifty five year ago. 205
- Shal.* Ha, cousin Silence, that thou hadst seen that that this knight and I have seen! Ha, Sir John, said I well?
- Fal.* We have heard the chimes at midnight, Master Shallow. 210
- Shal.* That we have, that we have, that we have, in faith, Sir John, we have: our watch-word was "Hem

193 'twas] it was Ff 199. By the mass,] om Ff. 204 Clement's Inn] Ff, Q (Mus, Steev), Clemham Q (Cap, Dev.). 205. Sil] Scilens Q (throughout). 205 year] yeare Q; yeeres (or yeares) Ff. 211 That we have] twice only in Ff. 212, 213. Hem boys] Hemboies Q, Hem-Boyes Ff

193 *Nightwork*] For the implication in the name, cf. Middleton, *A Mad World, my Masters*, I ii "She may make night work on 't . . . He-cats and courtesans stroll most i' th' night," d Massinger, *The Guardian*, III v "I had ever a lucky hand in such smock night-work."

196 *away with*] abide, endure, as in Jonson, *Cynthia's Revels*, IV, i "I cannot away with her," and *Postaster*, III, i, also *New Custom*, II, iii A common use of "away," arising from the ellipse of some verb

203. *certain* . . . *old*] For the ellipse, cf. Middleton and Rowley, *A Fair Quarrel*, II i "Certain, she's good."

207, 208 *said I well*] So in *Merry Wives*, I iii ii

209. *chimes at midnight*] Cf. *The Puritan*, V, ii "here [in London] the chimes 20 presently after twelve" (with a quibble), and II, iv 182, 183 *ante*.

212, 213. *our* . . . *boys*] "Hem boys!" was the pass-word or signal in

our plots and devices—an allusion, perhaps, to mischievous pranks of the kind in which the London apprentices delighted, cf. Dekker, *The Honest Whore*, Part I (Pearson, II 41) "He go . . . gue . . . our fellow Prentices the watch-word when they shall enter," the reference being to "a device how to breake his pate, beat him soundly, and ship him away." A watchword might be a word, a musket-shot (S. Rowley, *The Noble Souldier*, V 1), the winding of a horn (Dekker and Webster, *Westward Hoe*, V, iii), music (Beaumont and Fletcher, *Wit at Several Weapons*, V 1), etc. *Hem*, an interjection used in convivial gatherings as an incitement to drinking, cf. *1 Henry IV*, II iv. 17, Wilkins, *Miseries of Enforced Marriage*, I i "nay, no parting, gentlemen, Hem!" and Dekker and Webster, *W. stward Hoe*, II, ii. ut Shallow may simply mean, "the word with us was 'Hem boys!' we were 'lads of mettle' "

boys!" Come, let's to dinner, come, let's to dinner. Jesus, the days that we have seen! Come, come

[*Exeunt Falstaff and the Justices.* 215

Bull. Good master corporate Bardolph, stand my friend, and here's four Harry ten shillings in French crowns for you. In very truth, sir, I had as lieve be hanged, sir, as go. and yet, for mine own part, sir, I do not care, but rather, because I am unwilling, and, for mine own part, have a desire to stay with my friends, else, sir, I did not care, for mine own part, so much.

Bard. Go to, stand aside.

Moul. And, good master corporal captain, for my old dame's sake, stand my friend: she has nobody to 225

214 *Jesus*] *Oh Ff*
218 *lieve*] *lieve Q, lief Ff*
225 *has*] *hath Ff.*

215. *Exeunt . . .*] *Capell, exeunt Q, om Ff.*
224. *old*] *Ff, Q (Mus., Steev) om. Q (Cap., Dev)*

214 *the . . . seen*] A common saying. Machin and Markham, *The Dumb Knight*, I. 1 "O the days that I have seen."

216 *corporate*] *corporate* In Dekker, *The Shoemakers Holiday* (Pearson, I. 13). Firke blunders over this word "Truly master cormorant"

216 *stand friend*] *be my friend* Cf Webster, *The Devil's Law Case*, II. 1 "The wind has stood my friend," and Lodge and Greene, *A Looking Glasse*, etc., II. 11.

217. *four Harry . . . crowns*] At the date of the play the Harry ten shillings or demi-sovereign of Henry VII., originally worth eleven shillings and three-pence, was current at five shillings, and the French crown, formerly worth six shillings, was current at four shillings. Four Harry ten shillings were therefore equivalent to five French crowns or one pound. We find a similar equation, in which a Harry sovereign (originally worth twenty-two shillings and six-pence) is valued at ten shillings, in Jonson, *The Alchemist*, III. 11. "six score Edward shillings (= six pounds) . . . an old Harry's sovereign (= ten shillings) . . . three James shillings (= three shillings) . . . an Elizabeth groat (= fourpence), just twenty nobles (= six pounds thirteen shillings and fourpence)." Bullcalf's method of computing a sum of money in the equivalent values of coins of different de-

nominations has parallels in the drama, and will not appear strange if it be remembered that money was hoarded to a larger extent than now, and that coins of past reigns and foreign coins circulated at legal rates of exchange. Cf. Greene, *A Looking Glasse*, etc., IV. v "I have crownes for you there is two shillings for thee, and six shillings for thee", *Merry Wives*, I. 1. 160: "seven groats in mill-sixpences", Mayne, *The City Match*, II. III "Had I . . . but forty mark . . . And were that forty mark mill'd sixpences, Spurrays, Harry groats, or such odd coin Of husbandry [*i.e.* hoarded coins], as in the king's reign now Would never pass" *French crown*, the common English name for the French gold écu, it bore a shield (écu) which was usually surmounted by a crown

219. *for . . . part*] A qualifying phrase, often used with little meaning by illiterate speakers Cf., *eg* a rambling speech of Dick Coomes, with which Bullcalf's little oration may be compared, in Porter's *Two Angry Women of Abington* (Haz. Dods, VII. 353) "for mine own part, I can do somewhat that way, I thank God, I am not now to learn, and 'tis your part to have your whole desire," etc

225, 226. *nobody . . . about her*] *no serving-man.* Cf. Beaumont and Fletcher, *Maid's Tragedy*, V. 11 "none about you," *i.e.* none of your attendants, and *Cymbeline*, II. III. 71.

do anything about her when I am gone; and she is old, and cannot help herself: you shall have forty, sir.

Bard Go to; stand aside.

Fee. By my troth, I care not; a man can die but once: 230
we owe God a death. I'll ne'er bear a base mind:
an't be my destiny, so; an't be not, so no man's
too good to serve's prince; and let it go which way
it will, he that dies this year is quit for the next.

Bard. Well said, thou'rt a good fellow. 235

Fee. Faith, I'll bear no base mind.

Re-enter FALSTAFF and the JUSTICES.

Fal Come, sir, which men shall I have?

Shal Four of which you please

Bard Sir, a word with you I have three pound to free
Mouldy and Bullcalf. 240

Fal Go to, well

Shal Come, Sir John, which four will you have?

Fal Do you choose for me.

Shal. Marry, then, Mouldy, Bullcalf, Feeble and Shadow

Fal. Mouldy and Bullcalf. for you, Mouldy, stay at 245

230 *By my troth*,] om Ff 231 *God*] om. Ff. 231. *I'll ne'er*] *I will*
neuer Ff 232. *an't*] Capell, and 't Q, *if it* Ff. 232. *man's*] *man is* Ff.
233 *serve's*] *serve his* Ff. 235, 271 *thou'rt*] *th' art* Q, *thou art* Ff.
236 *Faith*, I'll] *Nay, I will* Ff. 237. *Re-enter* .] Capell, *Enter* . . .
Q, om. Ff. 244 *Shadow*] *Sadow* Q, *Shallow* Ff 2-4.

228. *forty*] *sc* shillings, Jonson, *Poetaster*, III. 1 "forty—forty shillings I mean" Numbers are frequently so used in stating sums of money, the denomination being left to be understood from the context J. Cooke, *Greene's Tu Quoque* (Haz *Dods*, II. 183) "Long What's the pice of this? Spend Fifteen, indeed, sir," where later we read "Spend. Will you have it for thirteen shillings and sixpence?" In Jonson, *The Devil is an Ass*, III 1, "forty" stands for "forty pounds."

230, 231 *a death*] Proverbial. See *Henry IV* v. 1 126, and *Jack Straw* (Haz *Dods*, v 381) "We owe God a death, and we can but die"

231. *bear* *mind*] *be* mean-spirited, as in *Henry VI* I II 62.

232 *so*] *so be it*, good.

233 *serve's prince*] See the prayer with which *Mucedorus* concludes —

"The Commons and the subjects,
grant them grace,
Their prince to serve"

So in Ford, *Love's Sacrifice*, IV. 1: "To serve your prince" The contraction "s" for "his" is common, esp. after prepositions

234 *quit*] clear, exempt *A Larum for London* (Malone Soc Repr) "You cannot so be quit nor excus'd"

241 *Go to*] An expression of approval or assent, as in Lyly, *Sapho and Phao*, I. iv "where we cry 'away' doe we not presently say, 'go to?'" — with a quibble on the senses of "go to," "away" and "good, proceed"; and Peele, *Edward the First*, IV. "Go to, it shall be so"

home till you are past service: and for your part,
Bullcalf, grow till you come unto it I will none of
you.

Shal Sir John, Sir John, do not yourself wrong · they
are your likeliest men, and I would have you served 250
with the best.

Fal. Will you tell me, Master Shallow, how to choose a
man? Care I for the limb, the thewes, the stature,
bulk, and big assemblance of a man! Give me the
spirit, Master Shallow. Here's Wart; you see what 255
a ragged appearance it is. a' shall charge you and
discharge you with the motion of a pewterer's
hammer, come off and on swifter than he that gibbets
on the brewer's bucket. And this same half-faced

255: *Here's Wart,]* *Where's Wart?* Ff. 256 *a']* *hee* or *he* Ff.

246. *till you]* Tyrwhitt conjectured
and Rann read *still, you*

246 *for your part]* Perhaps a play-
ful allusion to Bullcalf's reiteration of
the phrase in lines 219, 221, 222, *ante*

247. *come unto it]* attain manhood,
as in *Troilus and Cressida*, I ii 89
"He is elder . . Th' other's not come
to 't."

250 *likeliest]* most promising in
respect to physique and general fitness
Nichols' *Progresses of Queen Elizabeth*,
I. 296 "the masters . . chose out
the most likehe and active persons of
everie their Companies . . To these
were appointed divers valiant Captains
to traîne them up in warlike feats,"
and *The Return from Parnassus*, III 1
"nature hath done her part in making
you a handsome likely man"

253. *thews]* sinews and muscles.
Julius Caesar, I iii 81 "thews and
limbs," and *Hamlet*, I iii 12 M.E.
thewes generally means habits or
manners, the original sense, however,
of A-S *þēaw*, habit, custom, was
"strength" (Skeat)

254. *bulk]* trunk, as in J Tomkis,
Albumazar, III ii "Cri . . . What
parts are wanting? Alb Antonio's
shape hath cloth'd his bulk and visage;
Only his hands and feet . . Require
more time to supple."

254. *a'semblance]* assemblage of
parts, "ensemble"—an interpretation
supported by the immediately preced-
ing "bulk." "Assemblance" is

usually explained as "semblance,"
"appearance," for which *New Eng.*
Dict. quotes *Caxton, Charles the Great*,
207 "Whyche was of fine yuoyre
[ivory] after thassemblaunce [the as-
semblance] of a man" Pope read
semblance, and Capell *assemblage*

256, 257 *charge . . discharge]* load,
or level (*Love's Labour's Lost*, v ii
88), his piece . . fire

257, 258 *with . . . hammer]* Cf. J.
Cooke, *Greene's Tu Quoque* (Haz *Dods.*,
xi. 236) "as a drummer or a pewterer
. . . one beats on a drum, t'other a
platter."

258. *come off and on]* retire and
advance For "come off," cf. II iv.
49, 50 *ante*, and Cartwright, *The Ordina-
ry*, I. II "none Of our [soldiers'] pro-
fession come off whole" For "come
on," cf. K Long, tr. Barclay's *Argenis*,
iv. xiii 283 "He . . traversed his
ground, came on, and gave backe, try-
ing his Enemy with change of play."

258, 259. *he . . . bucket]* "he that
carries beer from the vat to the barrel,
in buckets hanging upon a gibbet or
beam crossing his shoulders" (Johnson);
"he that puts the buckets on the gibbet"
(Mason). As, however, "bucket" is
an old word for a yoke or beam (O.F.
buquet), "the brewer's bucket" may
mean "the yoke carried on his shoul-
ders by the brewer's man" The
general sense would then be "he that
'slings' the barrel on to the nooses
hanging from the pole (*bucket*) on

fellow, Shadow; give me this man: he presents no mark to the enemy; the foeman may with as great aim level at the edge of a penknife. And for a retreat, how swiftly will this Feeble the woman's tailor run off! O, give me the spare men, and spare me the great ones. Put me a caliver into Wart's hand, Bardolph

Bard. Hold, Wart, traverse; thus, thus, thus.

Fal. Come, manage me your caliver. So · very well · go to · very good, exceeding good. O, give me always a little, lean, old, chopt, bald shot. Well said, i' 270

262, 263. *retreat*] *retraite* Q, *Retrait* Ff 1, 2 267. *thus, thus, thvs*] *thas*, *thas*, *thas* Q. 270. *chopt*] *chapt* Cambridge, Q, Ff. 270. *bald shot*] *Ballde*, *shot* Q. 270, 271. *i' faith*] om. Ff

which it was carried" (Lee), or "he that hangs (or lifts) on his shoulders the bucket, or beam, supporting the barrels" *Gibbets on*, hangs as on a gibbet, or fastens gibbet-wise to the shoulders

259. *half-faced*] having a thin, pinched face, a face of two dimensions only, like the "half-face" (a face seen in profile) on coins (Fabyan, *Chron*, vii (1533), 233 "shyllinges with half faces") Cf Fletcher, *Bonduca*, ii 1 "Jun Can red and white, An eye, a nose, a cheek—*Pet* But one cheek . . . ? An half-faced mistress?" *The Puritan*, iii v, and Dekker *Old Fortunatus* (Pearson, i 98) "I wonder when that halfe faced Moone of thine [Shadow's] will be at the ful" The antithesis of "half-faced" is "fully-faced", cf. G. Turberville, *Letters, To Parker* (1568). "The Russie men are round of bodies, fully fac d"

261, 262 as . . . *aim*] as large a target or mark. Florio "Segno . . . a white or ayme or blanke to shoote at." Cf. *Richard III* iv iv. 90

262 *level*] *aim*, as frequently. Rowley, Dekker and Ford, *Witch of Edmonton*, i 11 "thou thinkst it is thy Portion I leuel at."

265. *caliver*] *arquebus de calibre*, a species of musket or harquebus. The caliver was introduced during the sixteenth century, it seems to have been fired without a "rest," and to have been the lightest portable fire-arm, with the exception of the pistol See note to *1 Henry IV.* iv. ii. 19.

267. *Hold*] there! take 't! as in *Richard III* iii ii 105 "hold, spend thou that," where Ff read "there, drink that for me", and *Merry Wives*, i iii 86. See line 271 *post*.

267. *traverse*] traverse your ground, march backwards and forwards—a military term So in *Merry Wives*, ii. iii. 25, and in Dekker, *The Honest Whore*, Part II (Pearson, ii. 179) "Orl Keep your ground, Bots. *Bots* I doe but trauese to spy aduantage," and the same author's *Old Fortunatus* (Pearson, i 88) "I should bee a good souldiour, for I trauese my ground rarely"

270. *chopt*] having a dry, cracked skin. Fletcher, *Bonduca*, i. ii: "thy body's chapt and crack'd like timber, For want of moisture," and Middleton, *The Blacke Booke* (Bullen, viii 13) "his brow so ruggedly moulded with chaps and crevices that I wonder how it held together" "Chopt" is a variant of "chapt", see *Sonnets*, lxi 10, and Sternhold and Hopkins', *Psalms*, iv 9 "the earth is chopt and dry"

270. *bald*] In Dekker's *Satiro-mastix* (Pearson, i. 227), Asinus Bubo declares that "the best and tallest Yeomen in England haue balde heads."

270. *shot*] shooter, marksman Steevens quotes *The Exercise of Armes*, 1619 "First of all is showed to every shot how he shall . . . carry his caliver" The word came to be used in a more general sense Cf. Dekker, *The Shomakers Holiday* (Pearson, i. 14) "he is a proper shot . . . such a dapper swordsman," and *Sir Thomas*

faith, Wart, thou'rt a good scab: hold, there's a tester for thee

Shal. He is not his craft's master; he doth not do it right. I remember at Mile-end Green, when I lay at Clement's Inn,—I was then Sir Dagonet in 275 Arthur's show,—there was a little quiver fellow, and

273 *craft's master*] *craft's-master* Cambridge, *crafts-master* Q, Ff 1, 2; *craft-master* Ff 3, 4.

Wyat (Pearson's *Dekker*, III. 114) "martiall men . . . verie hot shots" Also Middleton, *Father Hubbards Tales* (Bullen, VIII. 90) "to the wars I be-took me, ranked myself amongst desperate hot shots."

270. *Well said*] Bravo, well done! See *1 Henry IV.* IV. 1. 1

271 *scab*] A term of humorous depreciation, used with a quibbling allusion to Wart's name Greene, *Frier Bacon and Frier Bungay*, I. 1. "Loue is such a proud scab," and II. 11, Marston, *Dutch Courtezan*, IV. v. "Why, scabs, God's-foot! let me out", Cartwright, *The Ordinary*, v. IV. "Go, you are a gibling scab", Beaumont and Fletcher, *The Pilgrim*, III. III., and Dekker, *If this be not a good Play*, etc (Pearson, III. 280) "a company of hungry scabs"

271, 272 *there's a tester*] *sc* as press-money See Dekker, *Satiro-mastix* (Pearson, I. 203) "ther 's a Souldiers Spur-royall, twelue pence . . . I giue thee double presse-money . . . ther's a teston more," and *Loerne*, II. II On the other hand, it was customary to present recruits with small gifts of money Simon Eyre, in *The Sho-makers Holiday*, gives the recruit Rafe "five sixpences" to encourage him to fight for the honour of the "Gentle Craft" Rafe, in the same way, is given "three two pences" by Firke, and a shilling by Hodge (Pearson, I. 16). *Tester*, a corruption of *teston*, through the form *testern* (cf *Two Gentlemen of Verona*, I. I. 155), the shilling of Henry VIII., especially as debased and depreciated. The teston was so called from the head, *teste*, stamped on it

273. *craft's master*] So in *A Yorkshire Tragedy*, I. IV. "you are your art's master", Peele, *Edward I* XII "I will be my word's master." Cf. R.

Crashaw, Music's Duel "A sweet lute's master"

274 *Mile-end Green*] A drill ground of the London citizen troops in the parish of Mile-end. Its name marks its situation on the great eastern road, through Aldgate. References to the military exercises at Mile-end Green are generally humorous or uncomplimentary See Beaumont and Fletcher, *Knight of Burning Pestle*, v. 1, and v. III. Jonson, *Every Man in his Humour*, IV. IV., Middleton and Dekker, *The Roaring Girl*, II. 1, Middleton, *The Blacke Booke* (Bullen, VIII. 34), etc.

275 *Sir Dagonet*] The name of King Arthur's fool in the legend of Tristram de Lyonesse, in Malory's *Morte Arthur* "And upon a day Dagonet, King Arthur's fool" is the opening of the chapter entitled "How Sir Tristram Soused Dagonet in a Well" (*Morte Arthur*, IX. 18) "Sir Dagonet" is used as a derisive appellation in Jonson, *Every Man out of his Humour*, IV. IV., where Sogliardo and Shift are contemptuously referred to as "Sir Dagonet and his squire!" And "Sir Dagonet" is again used by Jonson as an appellation of contempt in *Cynthia's Revels*, v. II. "I dare venture a hit with you, or your fellow, Sir Dagonet, here" It would appear from a passage in Beaumont and Fletcher, *Knight of Burning Pestle*, IV. I., that Sir Dagonet was a popular character with London citizens "*Cit.* . . . I pray you, what was Sir Dagonet?" was not he prentice to a grocer in London?"

276 *Arthur's Show*] An exhibition of archery by a society called "The Auncient Order, Society, and Unite laudable of Prince Arthure and his Knightly Armory of the Round Table." The society consisted of fifty-eight members who took the names of

a' would manage you his piece thus, and a' would about and about, and come you in and come you in. "rah, tah, tah," would a' say, "bounce" would a' say; and away again would a' go, and 280 again would a' come: I shall ne'er see such a fellow.

Fal. These fellows will do well, Master Shallow. God keep you, Master Silence: I will not use many words with you. Fare you well, gentlemen both I thank you I must a dozen mile to-night. Bar- 285 dolph, give the soldiers coats.

Shal. Sir John, the Lord bless you! God prosper your affairs! God send us peace! At your return visit our house, let our old acquaintance be renewed: peradventure I will with ye to the court 290

Fal. Fore God, I would you would, Master Shallow.

277. a'] *hee* or *he* Ff (and so throughout the speech) 281. *ne'er*] *never*
Ff 282. *will*] *wooll* Q 282, 283. *well* . . . *Silence*] *well* M *Shallow*,
God keep you M *Scilens*, Q, *well*, Master Shallow Farewell Master Silence, Ff
285 *mile*] *miles* F 4 287 *the Lord*] *Heaven* Ff 287. *God*] *and* Ff
288. *God*] *and* Ff 288. *peace*! At your return] *peace* at your returne, Q,
peace As you returne, Ff. 289 *our house*] *my house* Ff. 290 *ye*] *you* Ff.
291 *Fore* Shallow] *Fore* God would you would. Q, I would . . .
Shallow Ff.

knights in the *Morte Arthur*, and its meeting place was Mile-end Green See Malone's *Variorum* (1821); and R. Mulcaster, *Postions* (1581), xxvi Mulcaster was himself a member of the Society, which existed principally for the encouragement of archery

276 *quiver*] *nimble* *New Eng Dict* adduces several examples, including Turberv. *Epit*, etc., 46b "Thy quick and quiver wings." The word survives in dialect (see Moor, *Suffolk Words*, 1823).

278 *about* and *about*] run nimbly hither and thither within his ground. Cf. Dekker, *The Shomakers Holiday* (Pearson, 1 72) "friske about, and about, and about," and *Merry Wives*, v. v. 6r "About, about!"

278, 279 *come* . . . *in*] return to the centre of his ground, in traversing.

279 "rah . . . say"] *sc.* in mimicry of the rattle of musketry Nashe, *Summer's Last Will* (Haz. *Dods*, viii. 58) "Ran, ran, tara", Middleton, *The World Tost at Tennis* (Bullen, vii 153) "Scholar. Soldier, ta-ra-ra-ra!" and *Captain Underwit*, iii. iii: "Cap Ran, tan."

279 "bounce"] So in Beaumont and Fletcher, *Knight of Burning Pestle*, iv. v. "guns that bounce aloud," and v. 1 "Sa, sa, sa, bounce!" quoth the guns" Also Dekker, *Satiro mastix* (Pearson, 1. 82). "Bownce goes the guns."

284 *gentlemen both*] A formula of courteous address. Jonson, *Cynthia's Revels*, v 11 "Signi Hedon, Signior Anades, gentlemen all, ladies."

286 *coats*] Recruits received their coats at the convenience of their commanders. Sir Arthur, in *London Prodigal*, ii. 1, directs his lieutenant "leade your Soulers to the ships There let them haue their coates, at their arruall They shall haue pay" By an Act of 1558, freemen were under a legal obligation to provide themselves with arms, viz bows and bills Firearms were supplied by the authorities. The coat was a linen or leather jacket, "which when quilted with interlaced rings or overlapping plates of steel constituted coat of mail" (*New Eng. Dict.*).

287, 288. *your affairs*] Cf. Greene, *James the Fourth*, i. ii "my waightie affaires for the King."

Shal. Go to; I have spoke at a word. God keep you

Fal. Fare you well, gentle gentlemen [*Exeunt Justices*]

On, Bardolph, lead the men away. [*Exeunt Bardolph, Recruits, etc.*] As I return, I will fetch off 295 these justices. I do see the bottom of Justice Shallow. Lord, lord, how subject we old men are to this vice of lying! This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street, 300 and every third word a lie, duer paid to the hearer

292. *God . . . you*] *Fare you well.* Ff.

and Sil Johnson, ext. Q, Exit. Ff (after line 291).

294. *Exeunt . . .*] Capell, om. Q, Ff.

Turnbull] *Turne-bull* Q, *Turnball* Ff.

293. *Exeunt . . .*] *Exeunt Shal.*

294. *On.*] *Shal. On Q.*

297. *Lord, lord*] om. Ff. 300.

301. *duer*] *dewer* Q.

292 *I . . . word*] "At a word" or "at one word" signified "briefly," "plainly," as e.g. in *The Marriage of Wit and Science* (H-z Dods, II, 335) "I will tell, at a word, whose servant I am", hence "without many words," "without further discussion," as in R. Edwards, *Damon and Pythias* (Haz. Dods., IV 64) "believe me at a word", U. Fulwell, *Like Will to Like* (Haz. Dods., III 332). "You may believe me at one bare word" Hence such expressions as "I am at a word for that," I will not discuss that matter further, I abide by what I said (cf Brome, *A Mad Couple Well Match'd*, IV. IV), and "I haue spoke at a word," I have said what I meant, I have not qualified my word or promise Cf also *The Marriage of Wit and Science* (Haz. Dods., II 333). "I am plain, I tell you, at a word and a blow"; Middleton, *A Tricke to Catch the Old One*, V. II "we are men at an hour." Onions paraphrases "you may depend upon me," and notes several instances in Shakespeare in which "at a word" expresses prompt decision or action, as in *Merry Wives*, I. III. 14. "I am at a word, follow," and *Julius Cæsar*, I II 270

295 *fetch off*] "fleece, make a prey of" (Schmidt) "Fetch off" = "take off," "make away with," in *Winter's Tale*, I. II 334

297, 298. *how . . . lying*] So in Beaumont and Fletcher, *A Wife for a Month*, II. 1, where Valerio exclaims, "I would not live to learn to lye . . . old men are prone to that too."

300. *Turnbull Street*] a street of ill repute in Clerkenwell, to which there are numerous references in the drama. The street consisted principally, if not entirely, of taverns and brothels. A Scene (III. IV) in Field's *Amends for Ladies* is laid in Turnbull Street "I beseech you," a Drawer there appeals to some of the guests, "consider where you are, Turnbull-street, a civil place, do not disturb a number of poor gentlewomen" London apprentices at certain seasons made raids upon the houses and maltreated the inmates—probably the type of feat of which Shallow boasted. See Beaumont and Fletcher, *Knight of Burning Pestle*, III IV, and Middleton, *A Chaste Maid in Cheapside*, II II, etc. "Turnbull"—sometimes written "Turnball" (as here in Ff), "Turnbale" or "Turnbold" (Middleton, *Blacke Booke*, Bullen, VIII 34)—is a corruption of "Turnmill"

301, 302. *duer . . . tribute*] Cf Webster and Rowley, *A Cure for a Cuckold*, IV 1. "This is my tribute. Custom is not more truly paid in the Sound of Denmark" In *I Henry VI*, IV. VII. 73, reference is made to the "two-and-fifty kingdoms" of the Turk, cf. Greene, *Alphonsus, King of Arragon*, III. II "Siria, Scythia, and Albania . . . Babylon, with . . . all other lands which owe their homage to high Amurack." The lines that follow, in the same play, give point to Falstaff's allusion to the prompt payment of the Turk's tribute. "Charge all their Kings . . . To come and wait on

than the Turk's tribute. I do remember him at Clement's Inn like a man made after supper of a cheese-paring: when a' was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife: a' was so forlorn, that his dimensions to any thick sight were invincible: a' was the very genius of famine, yet lecherous as a monkey, and the whores called him mandrake a' came ever in the rearward of the

304 a'] *hee* or *he* Ff (throughout)
Q (Mus., Steev.); *gemies* Q (Dev).
310 *ever*] *ouer* Q

305 *radish*] *reddish* Q. 308. *genius*]
308, 310. *yet . . . mandrake*] om Ff.

Amurack their King . . . Tell them . . . that who so doth faile, Nought else but death from prison shall him baile" By a treaty with Austria in 1606 the Turk relinquished the Hungarian tribute, and from that date the number of states tributary to Turkey dwindled *The Turk*, the Sultan of Turkey, commonly called the Grand Turk or the Turk Cf *1 Henry IV* v. iii. 45 "Turk Gregory" [= Sultan Gregory], Greene, *Alphonsus, King of Arragon*, v. iii "the Turke [*i.e.* Amurack] . . . the Turke himselfe", and Jonson, *Every Man out of his Humour*, iv iv "the Turk's court in Constantinople" *Duer*, more duly. Pope read *more duly*.

303, 304 *man* . . . *-paring*] Cf *Iacke Drums Entertainment*, iii. i "Put off your clothes, and you are like a Banbery cheese, Nothing but paring" (see Hart's note to *Merry Wives*, i i. 130), and *The Puritan*, i iii "thou church peeling, thou holy paring, religions outside thou"

305 *forked radish*] Cf. *1 Henry IV* ii. iv. 187. *Forked*, two-legged, as in *King Lear*, iii iv iii Radish was formerly eaten as a relish with wine, as olives are now, cf Jonson, *Every Man in his Humour*, iv. vii. "wine and radish."

306. *forlorn*] meagre, as in *Titus Andronicus*, ii. iii 94.

307. *dimensions*] bodily parts, as in *Merchant of Venice*, iii i. 64

307. *thick*] dim, as in *Julius Cæsar*, v. iii 21 Cf *Venus and Adonis*, 136 "thick-sighted."

307, 308. *invincible*] "not to be evinced, not to be made out, indetermin-

able" (Schmidt). Rowe read *invisible*, and has been followed by many editors; cf. *Love's Labour's Lost*, v. ii. 258 "the razor's edge invisible." The original reading is, however, probably right. "Invincible" was often employed with something of preciosity Cf Jonson, *Every Man in his Humour*, i. iii. "they flout him invincibly", and Marston, *What You Will*, i i "I have't, 'twill be invincible," and *ib.* "He give him reasons straight, So forcible, so all invincible," *i.e.* irresistible

308 *genius* . . . *famine*] Cf the description of Amminadab in J. Cooke, *How a Man May Choose*, etc., ii. iii. "That famine, 'hat lean envy . . . that shadow." *Genius* [F(ital.)], personification

310. *mandrake*] The root of the white mandrake, according to Dyce, was supposed to resemble the thighs and legs of a man, and was regarded as an emblem of incontinence The latter statement receives support from Dekker, *The Honest Whore*, Part I. (Pearson, ii. 9) "hee's a very mandrake" (see context), Fletcher, *Wit Without Money*, v. ii "Bring down thy kindred too, that be not fruitful, There be those Mandrakes that will mollifie 'em", and J. Donne, *Go and catch a falling star*. The allusion may, however, be simply to Shallow's misshapen body; cf. Glaphorne, *Wit in a Constable*, v. i: "a Monster very like the Man-drake Was shewen at Temple barre"

310, 311 a' . . . *fashion*] Shallow adopted fashions as they were becoming stale Jonson, *Cynthia's Revels*, iv. i "a country lady that comes ever in the rearward or train of a fashion."

fashion, and sung those tunes to the overscutched huswives that he heard the carmen whistle, and sware they were his fancies or his good-nights. And now is this Vice's dagger become a squire, and talks as familiarly of John a Gaunt as if he had been sworn 315

311-313 and sung . . . good-nights.] om. Ff. 311. overscutched] over-
schucht Q. 315 a Gaunt] of Gaunt Ff.

311, 312 sung . . . whistle] The carman was of the lowest social grade (cf. Dekker, *Guls Horn-booke* "your carman and tinker," and Nashe, *Christ's Tears over Jerusalem* [McKerrow, II. 135], where it is said that in London one occupation disdains another "The better sort of craftsman the baser The shoemaker the cobbler. The cobbler the carman"), and, while to whistle well was a chief part of his skill, the tunes he whistled were generally of a debased kind See Jonson, *Bartholomew Fair*, I. 1 "I have a young master . . . has learned nothing but to sing catches . . . I dare not let him walk alone, for fear of learning of vile tunes, which he will sing at supper . . . If he meet but a carman in the street . . . he will whistle him and all his tunes over at night in his sleep!" For whistling as a carman's accomplishment, see Lyly, *Midas*, IV. 1 "A Carter with his whistle & his whip", Porter, *Two Angry Women of Abington* (Haz Dods, VII 325): "are ye cunning in the carman's lash, And can ye whistle well?" R. Taylor, *The Hog Hath Lost His Pearl*, I. 1, and J. Shirley, *The Arcadia*, I. II. *Overscutched huswives*, lewd women who have been whipped (see note to V. IV 5 post) again and again. Ray has "overswitcht housewife, i.e. a whore, a ludicrous word" (*North Country Words*, 1674) "Switch" and "scutch" are synonyms = whip, cf. Bröme, *The City Wit*, I. 1: "What scold hath scutch'd thy skonce?" *Huswives*, hussies, light women, as in Harrison, *Description of England* (II VII). "such staring atture, as in time past was supposed meet for none but light housewives only, is now become a habit for chaste and sober matrons."

313 fancies] love-songs. Cf. Lyly, *Sapho and Phao*, V. III. "I must now fall from loue to labour, and endeavour with mine oare to get a fare, not with

my pen to write a fancie", and Jonson, *Poetaster*, I. 1 "your songs and sonnets . . . your poetical fancies and furies."

313 good-nights] Perhaps "serenades" Cf. "good-morrows" as in *Mucedorus* (Haz Dods, VII. 242) "The lark shall sing good morrow to my queen," and Fletcher, *Wit without Money*, V. V "First Musician Gentle-men . . . sent us to give the lady a good morrow." Onions doubtfully explains as "funeral songs or dirges"

313, 314 now . . . squire] Cf Chapman, *The Widow's Tears*, V. III "thus wooden dagger gilded over with the title of Governor" The Vice in the moralities, as also his successor the Fool (Greene, *Frier Bacon and Frier Bungay*, I. 1), carried a wooden dagger to make merriment by snapping with it at everybody he met Cf Jonson, *The Devil is an Ass*, I. 1, and *Staple of News*, II. 1. The *dramatis personae* of the moralities were personified virtues and vices, and to one of the latter was assigned the rôle of "Vice" or buffoon. In Thos Preston's *Cambyses*, *Ambidexter* is named expressly as the Vice "to make pastime," and, in J. Phillip's *Patient Grissill*, *Politic Persuasion* is described as "the Vice."

315, 316 sworn brother] most intimate friend, in allusion to the comradeship of knights who pledged themselves by an oath to share each other's fortunes J. Cooke, *Greene's Tu Quoque* (Haz Dods, XI 238) "we are sworn brothers, and do mean to go both alike, and to have horses alike" The expression in time acquired ignoble associations Thus Nashe, *Lenten Stuffe*, 1599 "publicans and sinners (no better than the sworn brothers of candlestick-turners and tinkers)", Fulwell, *Like Will to Like* (Haz. Dods, III. 320) "Are not you two sworn brothers in every booty?" See also note to *I Henry IV* II IV. 6

brother to him ; and I'll be sworn a' ne'er saw him but once in the Tilt-yard, and then he burst his head for crowding among the marshal's men. I saw it, and told John a Gaunt he beat his own name, for you might have thrust him and all his apparel 320 into an eel-skin ; the case of a treble hautboy was a mansion for him, a court : and now has he land and beefs Well, I'll be acquainted with him, if I return, and it shall go hard but I will make him a philosopher's two stones to me if the young dace 325

316 a' ne'er] *hee neuer* Ff 319. a Gaunt] of Gaunt Ff. 320 thrust] *truss'd* Ff 321. eel-skin] *eele-skin* Q (Dev) 321 hautboy] *hoboy* Q, *Hoe-boy* Ff 1-3, *Ho-boy* F 4 322. has] *hath* Ff 323 beefs] *Beeves* Ff. 323 I'll] *I will* Ff 323 be] *he* Q (Dev). 324. t] *t* Q.

316, 317. a' . Tilt-yard] The exercises in the Tilt-yard gave ordinary citizens opportunities of becoming acquainted by sight with the great and powerful Cupid, too, was sometimes busy among the spectators, for we hear in Beaumont and Fletcher, *The Scornful Lady*, I, 1, of a lady, whom the god struck "in love with a great lord in the Tilt-yard, but he ne'er saw her, yet she, in kindness, would needs wear a willow-garland at his wedding" Shakespeare nad, no doubt, in mind the Tilt-yard at Westminster, where exercises were solemnized annually on November 17 in celebration of the anniversary of the Queen's accession. See W. Segar, *Honor Military and Civil* (1602), III 54.

317. burst] broke, as in *Taming of the Shrew*, Induct 1 8 *Crowding*, forcing one's way, O E. *crüdan*, to push *Marshal*, the officer who regulated combats in the lists, cf *Richard II.* I. 1. 204

319 *his* . . name] Cf *Richard II.* II. 1 74, where Gaunt puns upon his own name

320, 321 thrust . . eel-skin] Cf *King John*, I 1 141 "My arms such eel-skins stuff'd." "Eel-skin" is used as a term of abuse in Field, *A Woman is a Weathercock*, I. 11 "that little old dried neat's tongue, that eel-skin" (a passage that lends support to Hammer's emendation *eel-skin*, in *1 Henry IV.* II iv 244).

321 case . . hautboy] Cf "bow-case" as a derisive appellation for a thin man in *1 Henry IV.* II iv. 247,

and "comb-case" in *The Return from Parnassus*, IV. 11 The treble hautboy was the smallest of Elizabethan reed instruments, it was so named as being a treble to the bass of the bassoon

322. mansion] Cf T Heywood, *Fair Maid of the West*, Part I II 1 "my grand seate, my mansion, my palace"

322 a court] An echo, perhaps, of *Edward the Third*, II 1 "My bodie is her [the soul's] bower, her Court, her abey."

322, 323. land . . beefs] Cf Middleton, *A Trick to Catch the Old One*, II. 1. "he has lands and living" *Beefs*, oxen, esp fattened, as in *Merchant of Venice*, I III 168, cf for "Beeves" (Ff), Dekker and Webster, *Northward Hoe*, III. 1 "beeves and calves."

325 philosopher's . . stones] Face, in Jonson's *Alchemist*, II 1, defines "lapis philosophicus," "'Tis a stone, and not a stone, a spirit, a soul, and a body." "Stone" was a cryptic term veiling the Alchemists' abstruse conception of the principle of the transmutation of metals. Two "stones," or principles, were conceived of as being involved in the transmutation of base metal into gold and silver respectively. The Alchemists' elixir of life is also referred to as a "stone," eg in Beaumont and Fletcher, *Knight of Burning Pestle*, IV v "the philosopher's stone . . . that keeps a man ever young." References to the philosopher's stones are usually derisory, as in J Cooke, *Greene's Tu Quoque* (Haz Dods., xi 257), and Fletcher, *Monsieur Thomas*, III. 1. "Old Sack . . . which for aught that

be a bait for the old pike, I see no reason in the law
of nature but I may snap at him. Let time shape,
and there an end. [Exit.

327 Let] Q (Dev.); till Q (Mus., Steev.).
Ff, om. Q.

328. Exit.] Capell; Exeunt.

I can read yet Was that Philosophers
Stone the wise king Ptolemeus Did all
his wonders by." Quibbles on "philosopher's stones" are frequent, cf Jonson,
Cynthia's Revels, II 1, and Fletcher,
The Wild-Goose Chase, I III

326, 327. in . . . nature] by the same
law of nature by which the pike snaps
at the dace. To this "law of nature"
reference is frequently made. See
Florio's *Montaigne*, II, XII "As wee
hunt after beasts, so tygers and lyons
hunt after men . . . the pike or luce
over the tench"—a passage which
Shakespeare may have had in mind,
Pericles, II 1 29-32, Wilkins, *Miseries
of Enforced Marriage* (Haz. Dods., ix.
539), and Middleton and Dekker, *The
Roaring Girl*, III. III "all that live in
the world are but great fish and little

fish, and feed upon one another."
Snap at, cf. Davenport, *A New Tricke
to Cheat the Divell*, I II "no young
Heires There to be snapp'd?" and *ib.*
III II "some breake houses, And
others snap at stals." It has been
suggested, with little probability, that
"the old pike" is an allusion to the
lucres or pikes in the armorial bearings
of Sir Thomas Lucy, of Charlecote, of
whom Shallow is said to be an ironic
portrait. Falstaff compares himself,
and not Shallow, to an "old pike"

327. shape] devise.

328. there an end] no more about it,
as often in Shakespeare So in T. Har-
man, *A Caveat for Common Cursetors*
"Why then . . . the devil go with
it,' and there an end," i.e. there's no
more to say about it.

ACT IV

SCENE I.—Yorkshire. Gaultree Forest.

Enter the ARCHBISHOP OF YORK, MOWBRAY, HASTINGS, and others.

Arch. What is this forest call'd?

Hast. 'Tis Gaultree Forest, an't shall please your grace.

Arch. Here stand, my lords; and send discoverers forth
To know the numbers of our enemies.

Hast. We have sent forth already.

Arch. 'Tis well done 5
My friends and brethren in these great affairs,
I must acquaint you that I have received
New-dated letters from Northumberland,
Their cold intent, tenour and substance, thus :

ACT IV. SCENE I.] Yorkshire . . . Forest.] Theobald (subst.) Enter . . .]
Malone, Enter the *Archbishop*, *Mowbray*, *Bardolfe*, *Hastings*, within the forrest
of Gaultree Q, Enter the *Arch-bishop*, *Mowbray*, *Hastings*, *Westmerland*,
Coleuile Ff 1. *Arch*] *Bish.* or *Bishop.* Q (throughout), Ff (*passim*). 2.
Gaultree] *Gualtree* Ff. 2 *an't*] *Capell*; and 'i Q, Ff. 9 *tenour*] *Theo-*
bald, *tenure* Q, Ff.

ACT IV. SCENE I

2 *Gaultree Forest*] The royal Forest of Galtres in the North Riding of the County of York, it was disafforested in the reign of Charles II. It extended from the gates of York about twenty miles to the north-west and fifteen miles due north. The name of the forest appears generally in medieval documents as "foresta de Galtres," and "Galtres" represents the modern local pronunciation of the name. Craig suggested that the pronunciation was formerly soft as "Gautree," and cited in support the form "Gautresse" from M Drayton, *Poly-olbion*, xxviii iii "The goodly *Gautresse*." "Galtres," is the earliest form of the name of the

forest; from it developed regularly the forms "Galtree" (Holinshed), "Gaultree" (Q), and "Gautresse" (Drayton). "Galtres," or "Gautresse," probably represented the northern pronunciation of "Galtres" (cf. Spelman, *Glossarium* "Galtres," an evident error for "Galtres"). Ff "Gualtree" is merely a careless spelling of "Gaultree" (Q) 3 *discoverers*] scouts, cf. "discovery," in the sense "reconnoitring," in *King Lear*, v 1. 53. Ff 3, 4 read *discovers*.

9 *cold*] chilling, dispiriting So in T. Heywood, *If You Know not Me*, etc (Pearson, i. 293) "Cold news," and in *Sir Thomas Wyatt* (Pearson's *Dekker*, iii 97) "colder tydings." *Intent*, purport.

Here doth he wish his person, with such powers 10
 As might hold sortance with his quality,
 The which he could not levy ; whereupon
 He is retired, to ripe his growing fortunes,
 To Scotland and concludes in hearty prayers
 That your attempts may overlive the hazard 15
 And fearful meeting of their opposite
Mowb. Thus do the hopes we have in him touch ground
 And dash themselves to pieces

Enter a MESSENGER.

Hast. Now, what news ?
Mess. West of this forest, scarcely off a mile,
 In goodly form comes on the enemy ; 20
 And, by the ground they hide, I judge their number
 Upon or near the rate of thirty thousand.
Mowb. The just proportion that we gave them out
 Let us sway on and face them in the field.
Arch. What well-appointed leader fronts us here ? 25

Enter WESTMORELAND.

Mowb. I think it is my lord of Westmoreland
West. Health and fair greeting from our general,
 The prince, Lord John and Duke of Lancaster

10. *Here*] *How* Ff 2-4. 12. *could*] Q (Mus., Steev., Bodl.), Ff, *would* Q
 (Cap. and Dev.). 18. *Enter a*] *Enter* Q. 26. *Enter W.*] after line 24 in Ff.

10. *Here doth he*] Pope read *How he doth*, and Hanmer *Here he doth*.

11. *hold sortance with*] be suitable to, cf "sort with," suit, in *Henry V* iv. 1. 63 *Quality*, rank, position

13. *ripe*] bring to ripeness, as in *King John*, II 1. 472

15. *attempts*] military undertakings, risings, cf *Macbeth*, III. vi. 39, and *Milton, Par. Lost*, I. 642. "our attempt."

16. *opposite*] opposed force.

20. *form*] military formation.

22. *Upon . . . rate*] At about . . . an estimate "Upon" is used frequently in this way in measuring time.

23. *just proportion*] exact number For "just," cf *Richard III.* III v. 88:

"just [Ff *true*] computation," and line 226 *post.* *Proportion*, size, as in I *Henry IV* iv 15

23. *gave . . . out*] "gave" them, described them in our report, cf "giving out," declaration, in *Othello*, IV 1. 129

24. *sway on*] advance. Cf "urge on" = press forwards in Massinger, *The Guardian*, III vi "my lust . . . Commands me to urge on." "Sway on" well expresses the uniform movement of trained bodies of troops. Warburton read *way*, and Collier MS. [*Let's*] *away*

25. *well-appointed*] well-equipped, cf *Henry V.* III Chor. 4.

27. *fair*] courteous.

Arch. Say on, my lord of Westmoreland, in peace :

What doth concern your coming?

West Then, my lord, 30

Unto your grace do I in chief address
 The substance of my speech. If that rebellion
 Came like itself, in base and abject routs,
 Led on by bloody youth, guarded with rags,
 And countenanced by boys and beggary, 35
 I say, if damn'd commotion so appear'd,
 In his true, native and most proper shape,
 You, reverend father, and these noble lords
 Had not been here, to dress the ugly form
 Of base and bloody insurrection 40
 With your fair honours. You, lord Archbishop,
 Whose see is by a civil peace maintain'd,
 Whose beard the silver hand of peace hath touch'd,
 Whose learning and good letters peace hath tutor'd,
 Whose white investments figure innocence, 45

29, 30 *peace* What coming?] *peace*, What coming? Q (so Dyce, reading coming) 30 Then, my lord,] Then my L. in line 31 Q (Mus, Steev), om Q (Dev, Cap). 34 rags] rage Q, Ff 36 appear'd] Pope, appare (or appear) Q, Ff 39 ugly] owgly Q, owgly Ff 1, 2 42. see] Sea Q, Ff 1-3. 45 figure] figures Q; figure Q (Mus, Steev).

30 What . . .] To what does your coming relate? Dyce reads What . . . coming

33 routs] disorderly mobs, as in 1 *Henry VI* iv. 1 173.

34 bloody] headstrong, led by passion rather than by judgment Dyce (ed 2) adopted Warburton's conjecture heady, Johnson proposed, and afterwards withdrew, moody.

34 guarded . . . rags] trimmed with rags for "guards", "guards" were the borders or trimmings on a garment (cf. 1 *Henry IV*. iii 1 257) The reading rags, for rage of Q, Ff, was first adopted by Singer (ed 2), after a suggestion by S Walker and Collier MS. Pope (ed. 2) read goaded with rage, and Vaughan proposed guided with rage

35 beggary] beggars, as in Chapman, *Odys*, xviii 147 "Lord of the guests or of the beggary."

36 commotion] insurrection

37 In . . shape] undisguised, cf. Middleton, *Blurt, Master-Constable*, v. iii: "I conjure ye, Appear in your true shapes, Italians," i.e. discard your dis-

guises, and Massinger, *The Great Duke of Florence*, v. 1 "to put off my natural shape Of loyal duty, to disguise myself In the . . . mask Of . . treachery." Native, natural, as in *Hamlet*, iii i 84.

40. base] Dyce (ed 2) read bare, after a conjecture by S Walker.

42. civil] orderly, cf *Two Gentlemen of Verona*, v iv 156.

43. Whose] Cf. 2 *Henry VI*. v. ii 47 "The silver livery of advised age," and Dekker, *Old Fortunatus* (1600), Prologue "so many heads Of . . Ladies, clothed in the luerie Of siluer-handed age" Dekker has elsewhere (*The Magnificent Entertainment*, Pearson, i 273) "Soft handed Peace"

44. letters] learning, as in *Tempest*, ii i 157. Tutor'd, taught

45. white investments] An allusion to the episcopal rochet Investments, vestments, as in *Hamlet*, i. iii 128.

45, 46. innocence . . .] For the symbolism in these lines, see Beaumont and Fletcher, *The Custom of the Country*, v. iv. "let Innocence . .

The dove and very blessed spirit of peace,
Wherefore do you so ill translate yourself
Out of the speech of peace that bears such grace,
Into the harsh and boisterous tongue of war,
Turning your books to graves, your ink to blood, 50
Your pens to lances, and your tongue divine
To a loud trumpet and a point of war?

Arch. Wherefore do I this? so the question stands
Briefly to this end: we are all diseased,
And with our surfeiting and wanton hours 55
Have brought ourselves into a burning fever,
And we must bleed for it; of which disease
Our late king, Richard, being infected, died.
But, my most noble Lord of Westmoreland,
I take not on me here as a physician, 60
Nor do I as an enemy to peace
Troop in the throngs of military men,
But rather show a while like fearful war,
To diet rank minds sick of happiness,

49. *war*,] Dyce, *warre* Q, Ff
55 79. *And . . . wrong*,] om Q

52. *loud*] *lowd* Q, Ff 1, 4, *low* Ff 2, 3.

Appear in her white robe", S. *Matthew*, iii 16, and Sir Rich Fanshawe, *An Ode*, 1630 "White Peace . . . spreads her downy wings"

50, 51 *Turning . . . lances*] Exchanging your books for graves, etc Some commentators object to the expression "Turning books to graves" as being harsh, whereon Herford comments. "As books result from the exercise of the graceful 'speech of peace,' so 'graves' from the exercise of the boisterous tongue of war." Hammer read, at Warburton's suggestion, *glaves*, and Rann adopted Steevens' conjecture *greaves*, Vaughan conjectured *gloves*, and Gould *groans*. The imagery in the text may have been suggested by *Edward the Third*, ii. 1 "hast thou turn'd thy inke to golde?" and *ib.* iii. iii. "Vse it [this lance] in fashion of a brasen pen."

52. *point of war*] short phrase sounded on a trumpet as a signal. So in Greene, *Orlando Furioso*, i. ii. "Orlando . . . Is come. To play him hunts-vp with a poynt of warre," and in Hakluyt, *The English Voyages*, *The Centurion's Gallant Fight* (MacLe-

hose, vii 36) "a sore and deadly fight . . in which the Trumpet of the Centurion sounded forth the deadly points of warre" Cf. also Peele, *Edward I* (Bullen, i 91).

57 *bleed*] be let blood—a surgical metaphor

60. *take . . . physician*] do not profess to be a physician *Comedy of Errors*, v. 1 243 "This . . . slave . . . took on him as a conjurer," and *Cymbeline*, v. iv 185. For not Nicholson conjectured *but*, and Vaughan *it*.

62 *Troop*] march in rank, as in *Merry Wives*, i. iii 112

64. *rank . . .*] minds sick with exuberance of happiness Cf *Sonnets*, cxviii 12 "a healthful state . . Which, rank [*i e* over-full] of goodness, would by ill be cur'd" This sonnet may be throughout compared, for its medical doctrine and language, with the early part of the Archbishop's speech For "rank," in the medical sense, cf *Julius Caesar*, iii. 1 152 "Who else must be let blood, who else is rank," where "rank" = too full of blood.

And purge the obstructions which begin to stop 65
 Our very veins of life Hear me more plainly
 I have in equal balance justly weigh'd
 What wrongs our arms may do, what wrongs we suffer,
 And find our griefs heavier than our offences
 We see which way the stream of time doth run, 70
 And are enforced from our most quiet there
 By the rough torrent of occasion;
 And have the summary of all our griefs,
 When time shall serve, to show in articles,
 Which long ere this we offer'd to the king, 75
 And might by no suit gain our audience
 When we are wrong'd and would unfold our griefs,
 We are denied access unto his person
 Even by those men that most have done us wrong.
 The dangers of the days but newly gone, 80
 Whose memory is written on the earth
 With yet appearing blood, and the examples
 Of every minute's instance, present now,
 Hath put us in these ill-beseeming arms,
 Not to break peace or any branch of it, 85
 But to establish here a peace indeed,
 Concurring both in name and quality.
West. When ever yet was your appeal denied?

80. *dangers . . . days*] *dangers . . . date's Q*, *danger . . . Day's Rowe*

66 *Our . . . life*] our very life-veins.

67. *equal balance*] perfectly poised balances 2 *Henry VI.* II i 202 "justice' equal scales," and *Measure for Measure*, II iv. 69. "equal poise." *Justly*, exactly, truly.

71, 72 *And . . . occasion*] I retain, with Cambridge Edd., the reading *there* (Ff) though it is probably corrupt. Many editors have adopted Hanmer's emendation (after Warburton) *sphere*. This emendation is, however, unsatisfactory, for it introduces an alien figure in an otherwise homogeneous train of imagery. Of other proposals perhaps the most interesting are *haven* or *rest* (Keightley conj.), *shore* (Anon conj.), *hours* (Kinnear). Collier (ed. 2) read *chair* (after a suggestion by Theobald), as an alternative to which *prayer* or *prayers* may be suggested. *Most quiet there* = greatest [cf. *Measure for*

Measure, IV. i 46] quiet therein [*i.e.* in the stream of time] *Occasion*, the course of events, as in *King John*, IV II. 125

74 *When . . . serve*] So in *Henry V* II. i 6

80. *dangers . . . days*] Rowe read *danger . . . Day's* [*date's Q*]

82, 83 *examples . . . now*] precedents from the past of which every minute in the present time supplies instances. Cf. "example" = parallel case in the past, in *King John*, III iv 13. *New Eng Dict* explains "instance" as "a being present," "presence," citing Chaucer, *Boethius*, v pr. vi. 135 [Camb MS.], with this rendering of "instance," "present now" becomes tautological. Malone conj. *instant*s

84 *Hath*] Theobald read *Have*, for "hath" following a plural subject, cf. IV. II. 37 *post*.

Wherein have you been galled by the king?
 What peer hath been suborn'd to grate on you, 90
 That you should seal this lawless bloody book
 Of forged rebellion with a seal divine,
 And consecrate commotion's bitter edge?
Arch. My brother general, the commonwealth,
 To brother born an household cruelty, 95
 I make my quarrel in particular.
West. There is no need of any such redress,
 Or if there were, it not belongs to you.

93. *And . . . edge*] Q (Dev.); om. Ff, Q (Mus, Steev). 94. *brother general, the*] *brother Generall, the Q, Brother generall, the Ff. (brother and Generall)* 95 *To . . . cruelty,*] Q (Dev.), om. Ff, Q (Mus, Steev.).

90 *grate on*] vex, annoy. Fletcher, *Monsieur Thomas*, I. ii "Not grated on, nor *Arb'd*."

91 *book*] deed, as in *I Henry IV.* III. i. 223, and Fletcher and Massinger, *The Elder Brother*, III. iii "let's seal the book" [= a deed of settlement] The epithet "forged," in line 92, is transferred from "book," to which it strictly belongs, to "rebellion." The Archbishop is charged with having affixed the divine seal to a forgery

93 *commotion's* . . .]insurrection's fell sword For "edge" cf Dekker, *Whore of Babylon* (Pearson, II 216) "the edge of lustice" *Bitter*, biting, or productive of bitterness The omission of line 93, in F and Malone's copy of Q, points to some mutilation of the text of Westmoreland's speech (II 88-93). For "bitter edge" Theobald's copy of Q read *civil Edge*, Theobald read *civil page*.

94-96. *My . . . particular*] A mutilated and corrupt speech, of which the tenor seems to be "The grievances of my brother the commonwealth (cf. *Coriolanus*, II. iii. 101), and the wrong done me in the person of my brother born, have caused me to embrace this quarrel as my own." A tolerable sense is given by Johnson's conjectural emendation *quarrel general for brother general* "the state of the commonwealth is my general or public cause of quarrel, a domestic injury I make the occasion of my private quarrel" "General" and "particular" are frequently used antithetically in relation to grounds of quarrel, e.g. in Lyly, *Sapho and Phao*, I. iii. "where we mislike for some particular grudge, there we

pick quarrels for a general grief" Cf. also *Sir Gyles Goosecap*, I. ii "thou shalt die in a very honorable cause, thy countries generall quarrell right" Perhaps line 94 should follow line 96, such an arrangement would give point to Westmoreland's reply "A general redress is not needed, or if it were, you have no title or authority to demand it." It has been suggested that the use of the word redress in Westmoreland's reply makes it probable that it had occurred in the Archbishop's speech Rann read, in line 94, *My brother, general, the commonwealth, and Knight My brother, general! the commonwealth* Capell placed a direction "[shewing Mowbray]" after "brother general," and Keightley proposed *brother-generals*, Hudson (after Bailey) read *My burden general is the commonwealth* For the allusion in line 95 (omitted in Ff) to the execution of William le Scrope, Earl of Wiltshire, whom Shakespeare, following Holinshed, erroneously supposed to be a brother of the Archbishop, see *I Henry IV.* I. iii. 271, and notes there Boswell-Stone, on the other hand, argues, on the evidence of the immediate context and of the following speeches of Westmoreland and Mowbray, that the Archbishop does not refer to the Earl of Wiltshire He construes the lines. "My brother Generall [is] the commonwealth I make an household cruelty (a public wrong the state being regarded as a household) to brother borne (to such born brother of mine), my quarrel in particular (I treat his harm as though it were my own private griev-

Mowb. Why not to him in part, and to us all
 That feel the bruises of the days before, 100
 And suffer the condition of these times
 To lay a heavy and unequal hand
 Upon our honours?

West. O, my good Lord Mowbray,
 Construe the times to their necessities,
 And you shall say indeed, it is the time, 105
 And not the king, that doth you injuries.
 Yet for your part, it not appears to me
 Either from the king or in the present time
 That you should have an inch of any ground
 To build a grief on were you not restored 110
 To all the Duke of Norfolk's signories,
 Your noble and right well remember'd father's?

Mowb. What thing, in honour, had my father lost,
 That need to be revived and breathed in me?
 The king that loved him, as the state stood then, 115
 Was force perforce compell'd to banish him:
 And then that Henry Bolingbroke and he,

100 103 *before*, . . . *honours* ?] *before* ? . . . *honours*. Q. 102, 103 *To lay*
 . . . *honours* ?] one line Ff. 103-139 *O, my . . . king*] om. Q. 116 *force*
perforce] *forc'd*, *perforce* Ff 117 *then that*] *then, that* Ff

102 *unequal*] unjust, as in *Antony and Cleopatra*, II v. 101. So "equal" = just, impartial, as in Beaumont and Fletcher, *A King and No King*, IV. II.

104 *Construe* . . .] Interpret events in relation with the necessities that the nature of the times imposes, cf. Fletcher, *Bonduca*, II 1. "Weigh but the time's estate" Lee paraphrases "to their necessities" as "according to the exigencies of affairs"

111 *signories*] estates, as in *Richard II*, III 1 22.

113, 114 *What . . . me*] For the thought, cf. *Titus Andronicus*, I 1 5-7 "I am his first-born son . . . Then let my father's honour live in me" In *honour*, in way of honour. For "need to" Vaughan proposed to read *needed* or *Had need*, but change is unnecessary, "need" is an irregular form of the 3rd pers. sing. of the preterite tense (in place of "needed"), as in T. Hull, *Sir W. Harrington* (1771), II. 9 "My stooping need not to have disturbed you" (quoted in *New Eng. Dict.*, but

there used to illustrate "need" as a form of the 3rd pers. sing. pres. tense, in place of "needs" or "needeth"). *Breathed*, endowed with breath or life, cf. *Winter's Tale*, V III 64.

115 *state*] condition of things, as in *Henry VIII*, II IV 211, or "commonwealth"

116 *force perforce*] Theobald's emendation of Ff *forc'd*, *perforce*. "Force perforce," by constraint of circumstances, is an emphatic form of "perforce," suggested perhaps by F. *force forcée*. Cotgrave "Force forcée Of force, of necessity, will he nill he, in spite of his teeth" Cf. *King John*, III, 1 142, and 2 *Henry VI* I 1 259. For the reduplication, cf. "haste-post-haste" (adj.) in *Othello*, I. II. 37, and "post-post-haste" (adv.) in *Othello*, I. III 46.

117-125 *And then . . . O, when*] Staunton proposed *And when . . . O then* For *then that*, in line 117, Rowe (ed 1) read *when, that* d Pope *then, when* Craig approved Rowe's emendation *when, that* in line 117, and

Being mounted and both roused in their seats,
 Their neighing coursers daring of the spur,
 Their armed staves in charge, their beavers down, 120
 Their eyes of fire sparkling through sights of steel
 And the loud trumpet blowing them together,
 Then, then, when there was nothing could have stay'd
 My father from the breast of Bolingbroke,
 O, when the king did throw his warder down, 125
 His own life hung upon the staff he threw,
 Then threw he down himself and all their lives
 That by indictment and by dint of sword
 Have since miscarried under Bolingbroke
West. You speak, Lord Mowbray, now you know not
 what. 130
 The Earl of Hereford was reputed then
 In England the most valiant gentleman.
 Who knows on whom fortune would then have smiled?

119 *coursers*] *courses* Ff 2, 3.125. *down,*] *down.* Ff 2, 3.

Staunton's conjectural *O then* in line 125
 The changes proposed would no doubt
 clarify the syntax, but at the expense of
 nature and effect.

118 *roused*] raised. Used refl in
Henry V i. ii. 275, and Peele, *Edward*
the First, ii "Come . . . and rouse
 thee."

119. *Their* . . .] Their coursers
 neighing with excitement and so chal-
 lenging the spur [*i e* as Onions explains,
 challenging the spur to give the signal
 for setting off].

120 *armed staves*] lance-shafts cased
 or tipped with steel. *Lingua*, ii. 1.
 "guns and gloves, and staves" *In*
charge, in position for attack, ready for
 the charge. *Beavers down*, the face-
 guards of their helmets being lowered.
 The beaver (O F *bavière*, orig a child's
 bib) was the lower portion of the face-
 guard of a helmet when worn with a
 visor, in the sixteenth century the beaver
 and visor formed a single piece, called
 visor or beaver, which could be pushed
 up entirely over the top of the helmet,
 or drawn down, at pleasure. Cf.
 Spenser, *Faerie Queene*, ii i. 29
 "they doen upreare Their bevers bright
 each other for to greet," and Marston,
Antonio and Melibda, First Part, v i.

121. *sights of steel*] sight-holes of
 visors, visors.

125. *warder*] staff. See *Richard II.*
 i. iii. 118, d cf T Heywood, *The*
Four Prentices of London (Pearson, ii.
 204), where a stage-direction reads
 "They fight, Robert and the Palatine
 cast their Warders betweene them and
 part them"

128 *by indictment*] Blackstone (*Com-*
mentaries) defines "indictment" as
 "accusation of one or more persons of
 a crime or misdemeanour, preferred to,
 and presented upon oath by, a grand
 jury" The sinister character of the
 procedure by indictment appears in the
 commentary on it in Sir T Smith,
De Rep Angl, iii. 3 "I haue choice to
 cause him to be indicted, by giuing in-
 formation to the enquest of enquire
 . . . and thereupon to procure him to
 be outlawed," and *ib* ii 23 "He
 whom the enquest pronounceth not
 guiltie is acquitted . . . and if he
 knowe any priuate man who purchased
 his inditement, he may haue an action
 of conspracie against him . . . but that
 case chaunceth seldome"

128. *dint of sword*] lit stroke of
 sword, hence, "violent means" Cf
Jacob and Esau (Haz. *Dods*, ii. 251)
 "with dint of sword thy living get thou
 shall", and Butler, *Hudibras*, . ii.

131. *Earl*] Bolingbroke was Duke of
 Hereford. See *Richard II.* i. iii. 21.

But if your father had been victor there,
He ne'er had borne it out of Coventry : 135

For all the country in a general voice
Cried hate upon him, and all their prayers and love
Were set on Hereford, whom they doted on
And bless'd and graced indeed, more than the king
But this is mere digression from my purpose. 140

Here come I from our princely general
To know your griefs, to tell you from his grace
That he will give you audience, and wherein
It shall appear that your demands are just,
You shall enjoy them, every thing set off 145
That might so much as think you enemies.

Mowb But he hath forced us to compel this offer,
And it proceeds from policy, not love.

West. Mowbray, you overween to take it so,
This offer comes from mercy, not from fear 150
For, lo! within a ken our army lies,
Upon mine honour, all too confident
To give admittance to a thought of fear.

139. *indeed, more . . . king*] Theobald (Thirlby conj.), and *did more . . . king* Ff

135. *borne it*] carried his victory, gone with flying colours *Troilus and Criseida*, II. III 231, and Fletcher, *Rule a Wife and Have a Wife*, III v "you shall not carry it So bravely off, you shall not wrong a lady . . . d think to bear it"

136 *in a general voice*] with a collective voice Cf Jonson, *Sejanus*, v. x "you . . . made the general voice to echo yours!"

137. *Cried . . . upon*] invoked hatred upon, cf *Twelfth Night*, v 1. 63

139. *indeed, more . . . king*] The reading of Theobald, after a conjecture of Thirlby, where Ff have *and did more . . . king*. Rowe read *more than the king himself*. Cambridge Edd. conjecture *and eyed more . . . king*, and Delius *and bid more . . . king* Boswell-Stone adopted Delius' emendation, explaining "bid" as "prayed for."

145, 146. *set off*] being set aside, dismissed from the mind *Think you*, make you seem, cause you to be thought—a causative use of the verb. Vaughan proposed *thought* for "thing" in line

145. For "think" Hanmer read *mark*, and Capell *hint*

149. *overween*] are presumptuous, as in *Titus Andronicus*, II 1. 29.

151 *within a ken*] less than twenty miles away, "ken" being a geographical term for "the distance that bounds the range of ordinary vision, esp at sea" (Onions, citing Leland, 1538. "a Kenning, that is to say about a xx miles," and Botoner, fifteenth century "quiblet kennyng continet 21 miliaria"), cf *Cymbeline*, III. VI. 6, Lyly, *Euphues* (Arber, p 250) "within a ken of Dover", Kyd, *Soliman and Perseda*, v 11 "a kenning from the shore" As it appears from lines 19, 20 *ante* that the two armies were separated by a distance of considerably less than twenty miles, it is probable that "within a ken" is here used in the sense "in ken," within range of sight; cf Webster and Rowley, *A Cure for a Cuckold*, II. 1, Jonson, *The Sad Shepherd*, II. 1 "coming in view or ken of Æglamour"; and T. Heywood, *Edward the Fourth*, Part. II.

Our battle is more full of names than yours,
 Our men more perfect in the use of arms, 155
 Our armour all as strong, our cause the best;
 Then reason will our hearts should be as good
 Say you not then our offer is compell'd.

Mowb. Well, by my will we shall admit no parley.

West. That argues but the shame of your offence 160
 A rotten case abides no handling.

Hast. Hath the Prince John a full commission,
 In very ample virtue of his father,
 To hear and absolutely to determine
 Of what conditions we shall stand upon? 165

West. That is intended in the general's name:
 I muse you make so slight a question.

Arch. Then take, my Lord of Westmoreland, this schedule,
 For this contains our general grievances
 Each several article herein redress'd, 170
 All members of our cause, both here and hence,
 That are insinewed to this action,
 Acquitted by a true substantial form,

159. *parley*] *parlee* Q 161. *handling*] *handing* Ff 2-4. 172 *insinewed*]
ensinewed Q

(Pearson, i. 103) "Lewis . . . That likewise is within the cities ken," i.e. within sight of the city.

154. *battle*] army, as in *1 Henry IV* iv. 1. 129. *Names*, men famous in arms, cf. Beaumont and Fletcher, *A King and No King*, i. 1. "though thy name in arms be great."

157. *will*] will have it, a use of "will" occurring "in certain more or less ironical phrases" (Onions), cf. *3 Henry VI.* i. 1. 230, and *Hamlet*, iv v. 3. Pope read *wills*, and Malone conjectured *well*—.

161. *handling*] See note to *1 Henry IV* iii. 1. 67.

162. *Hath* . . . *commission*] Is he invested with plenary judicial powers by commission, i.e. by the king's commission? The allusion is to the mode of investing justices of assize by commission, cf. Chaucer, *Canterbury Tales*, Prol. 315. "Iustyce he was . . . by playn commissioun"

163. *In* . . . *virtue*] in the fullest exercise of delegated power. *Virtue*, power, as in *Othello*, i. iii. 321.

164. *hear* . . . *determine*] "Hear" and "determine" are technical terms in legal procedure, cf. *Trial Regis*, 9 (1660) "Authorized . . . to hear and determine," and the "writ of *oyer & terminer*" or commission to judges on circuit to "hear and determine," i.e. to hold courts

165. *stand upon*] insist upon.

166. *That* . . . Sir T. Smith writes (*De Rep. Angl.*, i. 18) "the king . . . by his lieutenant in the warres, who hath his royall and absolute power committed to him for that time" *Intended*, meant to be expressed, as in *1 Henry VI* iii. 1. 141.

167. *muse*] marvel, as in *Richard III.* i. iii. 305 *Slight*, trifling

172. *insinewed* . . .] knit, as if with strong sinews, to this undertaking Cf. *King John*, v. ii. 63 "you . . . That knit your sinews to the strength of mine," and *3 Henry VI* ii. vi. 91. Capell read *insinew'd* to.

173. *by* . . .] by a proper and legally valid form of acquittal.

And present execution of our wills
 To us and to our purposes confined, 175
 We come within our awful banks again,
 And knit our powers to the arm of peace.
West This will I show the general. Please you, lords,
 In sight of both our battles we may meet;
 And either end in peace, which God so frame ! 180
 Or to the place of difference call the swords
 Which must decide it.
Arch. My lord, we will do so. [*Exit West.*
Mowb There is a thing within my bosom tells me
 That no conditions of our peace can stand.
Hast. Fear you not that · if we can make our peace 185
 Upon such large terms and so absolute
 As our conditions shall consist upon,
 Our peace shall stand as firm as rocky mountains.
Mowb Yea, but our valuation shall be such
 That every slight and false-derived cause, 190

175. *confined*] *confinde* Q, *confin'd* Ff 179, 180. *meet*, *And either*] Theo-
 bald (Thirby conj), *meete*, *At either* Q, *meete* *At either* Ff 180 *God*]
Heauen Ff 182 *must*] *must needs* Ff 3, 4. *Exit West*] *Exit Westmerland*
 Q (after *decide it*), om Ff 184. *conditions*] *Condition* Ff 3, 4. 185 *not*
that 1f] Pope, *not that*, 1f Ff 2-4, *not, that* 1f Q, F 1 189 *Yea*,] I, Ff.

174, 175 *present* . . .] immediate performance of the redresses we have urged, such redress to be confined to ourselves and not to exceed our actual demands The Archbishop with propriety affirms that the redress sought is not intended to go beyond the several articles contained in the schedule he presents to Westmoreland The Archbishop may have been of opinion that redress limited to the grievances complained of in the schedule would acquit the confederates of having wrongfully conspired against the king's peace. For "purposes confin'd" Hanmer read *properties confirm'd*, and Warburton *properties confin'd*. Johnson suggested *purposes consign'd*, an emendation which, supported by the parallel of v ii 143 *post*, was adopted by Malone (who explains "consign'd" as "sealed, ratified, confirmed") Johnson had paraphrased the passage as amended by him "Let the execution of our demands be put into our hands, according to our declared purposes." Capell read *purposes, con-*
firm'd, and Mitford conjectured *purposes, confin'd*.
 176 *awful banks*] confines of obedience; "the proper limits of reverence" (Johnson) Warburton read *lawful banks*
 179. *battles*] Cf III ii 154 *ante*
 180 *frame*] bring to pass; cf. 2 *Henry VI.* v ii 32
 181 *place* . . . *difference*] field of battle *New Eng Dict* quotes G. W[oodcocke] tr *Hist Iustine*, 40b: "They encountered in battell, in which difference . . . they were ouercome"
 186 *such*] terms so wide and so unqualified by provisos or exceptions.
 187 *conditions*] conditions of peace
 188 *Consist upon*, insist upon, as in *Pericles*, I iv 83 Rowe substituted *insist upon*.
 189 *our valuation*] the estimate set upon us
 190 *slight* . . .] unsubstantial and baseless accusation With "false-derived," resting upon false grounds, cf. "well-derived," having good antecedents, in *All's Well*, III. ii. 90.

Yea, every idle, nice and wanton reason
 Shall to the king taste of this action ;
 That, were our royal faiths martyrs in love,
 We shall be winnow'd with so rough a wind
 That even our corn shall seem as light as chaff 195
 And good from bad find no partition.

Arch. No, no, my lord Note this , the king is weary
 Of dainty and such picking grievances
 For he hath found to end one doubt by death
 Revives two greater in the heirs of life, 200
 And therefore will he wipe his tables clean,
 And keep no tell-tale to his memory
 That may repeat and history his loss
 To new remembrance , for full well he knows
 He cannot so precisely weed this land 205
 As his misdoubts present occasion :
 His foes are so enrooted with his friends
 That, plucking to unfix an enemy,
 He doth unfasten so and shake a friend.
 So that this land, like an offensive wife 210
 That hath enraged him on to offer strokes,
 As he is striking, holds his infant up,
 And hangs resolv'd correction in the arm
 That was uprear'd to execution.

194. *winnow'd*] *winnowed* Ff.

191 *idle*] trifling. *Nice*, trivial, as in *Julius Cæsar*, iv. iii 8 *Wanton*, frivolous *Reason*, cause of offence or suspicion.

193 *were* . .] were our integrity unimpeachable and ourselves martyrs in our devotion to the throne "Royal faiths" is, perhaps, an echo of "royal faith" in *Sir Thomas More*, iv 11 "The emperor is a man of royal faith" "Royal" is here generally explained as "loyal, well-affected to the king," as in *Henry VIII* iv. 1 8 "their royal minds" Hanmer read *loyal*

196 *partition*] separation, distinction.

198 *dainty*] nice. *Picking*, dainty, fastidious (cf "picked," exquisite, in *Hamlet*, v 1. 150, etc.), explained by Schmidt as "sought industriously (*G gesucht*)."
Keightley conjectured *Such dainty*, reading *weary of* in line 197.

201. *tables*] writing tablets of slate or ivory Cf ii iv 261 *ante*

203 *history*] chronicle, recount
 206 *misdoubts*] suspicions. *Present occasion*, give [him] reason.

210-214. *So that . . execution*] Simile and metaphor are curiously interwoven in these lines The simile is incomplete in expression, but is clearly conceived in every detail. "as an offending wife, who has provoked her husband to offer blows, arrests the arm raised to administer correction by holding his infant up" For "him on" Collier (ed 2) read *her man* (Collier MS.) Craig thought *tha*. a line or perhaps two lines had been lost after line 210 For the image of a weapon suddenly arrested or held in suspense while in the act of striking, cf. *Tronius and Cressida*, iv v. 188, 189. *Resolv'd*, resolved upon.

Hast Besides, the king hath wasted all his rods 215
 On late offenders, that he now doth lack
 The very instruments of chastisement ·
 So that his power, like to a fangless lion,
 May offer, but not hold

Arch. 'Tis very true ·
 And therefore be assured, my good lord arshal, 220
 If we do now make our atonement well,
 Our peace will, like a broken limb united,
 Grow stronger for the breaking

Mowb. Be it so
 Here is return'd my Lord of Westmoreland.

Re-enter WESTMORELAND.

West The prince is here at hand pleaseth your lordship 225
 To meet his grace just distance 'tween our armies

Mowb. Your grace of York, in God's name, then, set forward.

Arch Before, and greet his grace: my lord, we come
 [Exeunt.]

SCENE II — *Another part of the forest.*

*Enter, from one side, MOWBRAY, attended; afterwards, the
 ARCHBISHOP, HASTINGS, and others: from the other side,
 PRINCE JOHN of LANCASTER, and WESTMORELAND;
 Officers, and others with them.*

Lan You are well encounter'd here, my cousin Mowbray ·
 Good day to you, gentle lord archbishop;

223, 224. *Be . . .*] one line Q. 225 *Re-enter . . .* Capell, *Enter . . .*
 Q, Ff 227. *God's*] *heaven's* Ff. 227 *set*] om Ff 228 *Exeunt*] Capell.

SCENE II] Capell, om Ff Another . . .] Steevens (1778). *Enter . . .*
 Capell, *Enter Prince John* and his armie Q (after *armies*, iv 1. 226), *Enter*
Prince John Ff 1 *Lan.*] *John* Q.

215. *wasted*] used up, spent
 216 *late*] former
 219 *offer*] attempt or threaten
 violence but not hold out in its purpose
 For "hold" cf. *Job*, xli 26 "The
 sword of him that layeth at him cannot
 hold"

221. *atonement*] reconciliation, as in
Richard III. i iii. 36

225 *pleaseth*] An irregular form of
 the 3rd pers sing. pres subj [= may
 it please] which occurs frequently in
 the fifteenth and sixteenth centuries.

It is not noticed by Abbott or Franz,
 and is often confounded by editors with
 the 3rd pers sing pres indic (as here
 in *Oxford Shakespeare* "pleaseth . . .
 armies?").

226 *just*] exact, as in *Merchant of*
Venue, iv 1. 328

SCENE II

A change of scene was first marked
 by Capell.

1 *well encounter'd*] well met, wel-
 come—a customary formula of greeting.

And so to you, Lord Hastings, and to all.
 My Lord of York, it better show'd with you
 When that your flock, assembled by the bell, 5
 Encircled you to hear with reverence
 Your exposition on the holy text,
 Than now to see you here an iron man,
 Cheering a rout of rebels with your drum,
 Turning the word to sword and life to death. 10
 That man that sits within a monarch's heart,
 And ripens in the sunshine of his favour,
 Would he abuse the countenance of the king,
 Alack, what mischiefs might he set abroad
 In shadow of such greatness! With you, lord bishop, 15
 It is even so. Who hath not heard it spoken
 How deep you were within the books of God?

8 Than] That Q

8. man] man talking Q.

17 God] Heaven Ff.

Thomas, *Lord Cromwell*, v i "Crom. You're well encounter'd," and later in the same scene "The second time well met"

4 better . . . you] it became you better, it looked better in respect to you, a churchman

8. an iron man] a warrior clad in mail (cf "apron-man," mechanic, in *Coriolanus*, iv vi 97) Cf *Antony and Cleopatra*, iv. iv 3, *Revenge for Honour*, i i "old and stiff now as my iron garments", S. R[owley], *The Noble Souldier*, ii i "I vow'd not to doff mine Armour, tho' my flesh were frozen too't and turn'd into Iron", and Marston, *Histrion-matrix* "Iron Mars," i.e. mail-clad (cf "mailed Mars" in *1 Henry IV* iv. i 116) Holinshed had described the archbishop as "clad in armour." The expression "iron man" occurs in Middleton, *Father Hubbards Tales* (Bullen, viii 104) "And why Time now is call'd an iron man, Or this an iron-age, 'tis thus exprest,—The golden age lies in an iron chest," and in Spenser, *Faerie Queene*, v. i 12, in reference to Talus, "made of yron mould"

10 word . sword] A pun depending upon an identity of sound between "word" and "[s]word", cf *Merry Wives*, iii. i 44

11, 12 That . . favour,] A re-

miniscence of Nashe, *Pierce Pennilesse* (McKerrow, i. 186) "assemble the famous men of all ages, and tel me which of them al sate in the sun-shine of his soueraignes grace."

17 within the books] in the good graces Cf Middleton, *The Widow*, i i "I must have him wise as well as proper, He comes not in my books else," and Beaumont and Fletcher, *Monsteure Thomas*, i ii "this fine Gentleman Will never be in my books, like mad Thomas." "To be in a person's books" meant firstly "to be in his debt," and then "to be in favour with him," as one to whom he gives credit. The two senses are combined in a quibbling speech in J Shirley, *Love Tricks*, i i "the citizens are mad too, to trust them with their wares, who have been so deep in their wives' books before" For the primary sense, cf. Bunyan, *Pilgrim's Progress* "I have, by my sins, run a great way into God's book, and my now reforming will not pay off that score" The expression "books of God," in the text, is figurative, and unconnected with "the book of heaven," which was conceived of as a veritable book of record See Rowley, Dekker and Ford, *The Witch of Edmonton*, i i "the sacred Oath set on Record In Heaven's Book", and *The tryall of Cheualry*, i ii.

To us the speaker in his parliament ;
 To us the imagin'd voice of God himself ,
 The very opener and intelligencer 20
 Between the grace, the sanctities of heaven
 And our dull workings. O, who shall believe
 But you misuse the reverence of your place,
 Employ the countenance and grace of heaven,
 As a false favourite doth his prince's name, 25
 In deeds dishonourable? You have ta'en up,
 Under the counterfeited zeal of God,
 The subjects of his substitute, my father,
 And both against the peace of heaven and him
 Have here up-swarm'd them.

Arch Good my Lord of Lancaster, 30
 I am not here against your father's peace ;
 But, as I told my Lord of Westmoreland,
 The time misorder'd doth, in common sense,
 Crowd us and crush us to this monstrous form,

19. *imagined*] *imagin'd* Rowe (ed. 2), *imagine* Q, Ff 19 *God himself*
Heaven it self Ff 24 *Employ*] *Imply* Q. 26. *dishonourable* ? *You*
dishonourable you Q 26 *ta'en*] *taken* Ff. 27. *God*] *Heaven* Ff. 28. *his*
Heavens Ff 30 *Arch*] *Bishop* Q (throughout)

18 *speaker* . .] An allusion to the function of the Speaker of the House of Commons as an expositor or interpreter. See Sir T. Smith, *De Rep. Angl.* (1583), II. 1 "the speaker rehearse to the house what they [*i.e.* the representatives of the Upper House] sayde," and again "when any bill is read, the speakers office is as briefe and as plainly as he may to declare the effect thereof to the house."

19. *imagin'd*] Malone conjectured and Rann read *image* and.

20. *opener*] revealer.

20. *intelligencer*] mediator The word generally occurs in the opprobrious sense, "go-between," "secret agent", cf. *Richard III* IV IV 71. "hell's black intelligencer"

21. *grace*] divine favour Milton borrowed the expression "sanctities of heaven" in *Paradise Lost*, III 60

22. *dull workings*] slow mental or spiritual functions, cf. *Sonnets*, xciii 11: "Whate'er thy . . heart's workings be," and *Hamlet*, II. II. 588 Onions doubtfully explains "work-

ings" as "efforts, endeavours," citing *As You Like It*, I II 218.

26. *ta'en up*] See II. I. 181 *ante*.

27 *zeal*] There is, perhaps, as Herford suggests, a play on "seal"—a "counterfeited" or forged seal Capell, indeed, proposed the reading *seal*, which Singer (ed 2) adopted. "Zeal of" is unusual, elsewhere Shakespeare construes "zeal" with "to"

28. *substitute*] deputy, as in Kyd, *Soliman and Perseda*, I. v "Great Soliman, heavens onely substitute"

29. *against* . . *him*] Cf Sir T. Smith, *De Rep. Angl.*, III III: "the Prince . . must see iustice executed against all malefactors & offenders against the peace, which is called Gods and his."

30. *up-swarm'd*] raised in swarms.

33. *time misorder'd*] disorders of the time, "confused time" (Onions) *In common sense*, as is plain to ordinary perception, cf. *Love's Labour's Lost*, I. I 57, and *All's Well*, II I 181.

34 *Crowd*] squeeze, crush, cf. *Julius Cæsar*, II. IV. 36. *Monstrous*, unnatural, abnormal.

To hold our safety up I sent your grace 35
 The parcels and particulars of our grief,
 The which hath been with scorn shov'd from the court,
 Whereon this Hydra son of war is born ;
 Whose dangerous eyes may well be charm'd asleep
 With grant of our most just and right desires, 40
 And true obedience, of this madness cured,
 Stoop tamely to the foot of majesty.

Mowb If not, we ready are to try our fortunes
 To the last man.

Hast. And though we here fall down,
 We have supplies to second our attempt 45
 If they miscarry, theirs shall second them ,
 And so success of mischief shall be born,
 And heir from heir shall hold this quarrel up,
 Whiles England shall have generation.

Lan. You are too shallow, Hastings, much too shallow, 50
 To sound the bottom of the after-times

West. Pleaseth your grace to answer them directly
 How far forth you do like their articles

Lan I like them all, and do allow them well ;
 And swear here, by the honour of my blood, 55
 My father's purposes have been mistook ;

38 *Hydra son*] *Hydra, sonne* Q, *Hydra-Sonne* Ff 1, 2, *Hydra-Son* Ff 3, 4.
 38 *born*] *borne* Q 48 *this*] *his* Q 50 *Lan.*] *Prince* Q (*passim*).
 50. *You . . . shallow.*] two lines, the first ending *Hastings*, Ff 53. *articles*]
Articles Ff 2, 3, *Articles* 2 F 4

35. *hold . . . up*] maintain our safety. The general sense is "We are compelled by misgovernment to pursue abnormal courses in mere self-preservation."

36 *parcels*] items, particulars, as in *All's Well*, iv iii. 104.

37 *hath*] For "hath" following a plural subject, cf. *King John* ii. 1. 250

38 *Hydra . . . war*] The Hydra was a fabulous monster with several heads—some say seven, others nine, others a hundred—which immediately grew again as often as they were cut off (Ovid, *Metamorphoses*, ix 70 *et seq*) Cf *The Trial of Treasure* (Haz. Dods., iii. 267) "Hydra the serpent, Whose head being cut off, another riseth incontinent," and Machin and Markham, *The Dumb Knight* (Haz. Dods., x. 2). "Rumour, that Hydra-headed monster, with more tongues than eyes." The

metaphor of the Hydra is developed in lines 45-49.

39 *Whose . . . asleep*] The Hydra is here confounded with the "all-seeing" Argus, the son of Agenor, who had one hundred eyes, some of which were always awake. Hermes charmed Argus to sleep by playing on the flute, and then cut off his head (Ovid, *Metamorphoses*, i 625 *et seq*)

42 *Stoop . . .*] A metaphor from falconry, cf. *Cymbeline*, v iv 116

44. *fall down*] come to grief

45 *supplies*] forces in reserve. *Mas-singer, The Duke of Milan*, iii 1 "supplies Of men" *Second*, to follow up *Attempt*, enterprise, rising.

47. *success*] succession, as if passing in descent from father to son. Cf. *Winter's Tale*, i. ii. 394. For "success of" Collier conjectured *successive*.

49 *generation*] issue.

And some about him have too lavishly
 Wrested his meaning and authority
 My lord, these griefs shall be with speed redress'd ,
 Upon my soul, they shall If this may please you, 60
 Discharge your powers unto their several counties,
 As we will ours and here between the armies
 Let's drink together friendly and embrace,
 That all their eyes may bear those tokens home
 Of our restored love and amity 65
Arch. I take your princely word for these redresses
Lan. I give it you, and will maintain my word .
 And thereupon I drink unto your grace
Hast. Go, captain, and deliver to the army
 This news of peace let them have pay, and part 70
 I know it will well please them. Hie thee, captain.
 [Exit Officer
Arch. To you, my noble Lord of Westmoreland.
West. I pledge your grace, and, if you knew what pains
 I have bestow'd to breed this present peace,
 You would drink freely but my love to ye 75
 Shall show itself more openly hereafter.
Arch. I do not doubt you.
West. I am glad of it.
 Health to my lord and gentle cousin, Mowbray.
Mowb. You wish me health in very happy season,
 For I am, on the sudden, something ill. 80
Arch. Against ill chances men are ever merry ;
 But heaviness foreruns the good event.

60. *soul*] *Life Ff* 67 *Lan*] *Iohn. Ff*, om *Q* (reading, *redresses*, in line 66). 69 *Hast*] *Prince. Q* 71 *I . . captain*] as two lines *Ff*. 71. Exit Officer] *Capell*; Exit *Ff*, om *Q*. 73, 74 *I . . peace*,] three lines, ending *Grace bestow'd, Peace*, in *Ff*

57. *some about him*] some of his ministers For the preposition "about" in this use, see note to iii. ii. 226 *ante*, and cf. *Icel. um* and *Dan om*. 70 *part*] depart, as in *Two Gentlemen of Verona*, i. i. 71

57, 58 *too . . authority*] interpreted his meaning with too great a latitude, and exceeded the authority he gave them 73 *pledge*] See note to v. iii. 53 *post*. 79 *happy*] opportune Cf *All's Well*, v. i. 6, and *London Prodigal*, ii. iv "you come in happy time."

61. *Discharge*] dismiss *Greene, George a Greene*, iii. ii "discharge all his souldiers, That every man may goe home," and *Middleton, Father Hubburds Tales* (Bullen, viii 94) "I . . desired to be discharged, to have pay and begone." 81. *Against . . .*] So Webster, *The White Devil*, i. ii "Woe to light hearts, they still fore-run our fall!" And Steevens refers to *Romeo and Juliet*, v. i. i *et seq.* *Against*, fore-running, in anticipation of, cf *Hamlet*, ii. ii 513. 82. *heaviness*] despondency.

West. Therefore be merry, coz ; since sudden sorrow
Serves to say thus, "some good thing comes to-morrow."

Arch. Believe me, I am passing light in spirit 85

Mowb. So much the worse, if your own rule be true.

[*Shouts within*

Lan. The word of peace is render'd: hark, how they
shout !

Mowb. This had been cheerful after victory

Arch. A peace is of the nature of a conquest ,
For then both parties nobly are subdued, 90
And neither party loser.

Lan. Go, my lord,
And let our army be discharged too.

[*Exit Westmoreland.*

And, good my lord, so please you, let our trains
March by us, that we may peruse the men
We should have coped withal

Arch. Go, good Lord Hastings. 95
And, ere they be dismiss'd, let them march by.

[*Exit Hastings*

Lan. I trust, lords, we shall lie to-night together.

Re-enter WESTMORELAND

Now, cousin, wherefore stands our army still ?

West. The leaders, having charge from you to stand,
Will not go off until they hear you speak. 100

Lan. They know their duties.

86. *Shouts within*] Capell, shout. Q, om. Ff. 87. *The . shout*] one line Q, prose Ff. 88. *been*] *bin* Q. 92. *Exit W.*] Rowe, *Exit Ff* (after line 94), om. Q. 96. *Exit H.*] *Exit Ff*; om Q. 98. *Re-enter W.*] Theobald (ed. 2), *Enter W.* Ff; *after W.* (after line 96) Q

85. *passing light*] exceedingly light-hearted. *Hickscorner* (*Haz Dods.*, i. 188) "Lord, that my heart is light."

93. *our*] Capell substituted *your*. Clarke, in defence of *our*, remarks that Lancaster "proposes to let the forces on each side march by . . well knowing that no such thing will take place,

having evidently had an understanding with Westmoreland as to what was to be really done"

95. *coped withal*] coped with, encountered, cf *King Lear*, v. iii 125. "the adversary I come to cope," where Qq read *cope with all*. "Cope," to meet, encounter, is usually transitive, in Shakespeare.

Re-enter HASTINGS.

- Hast.* My lord, our army is dispersed already :
 Like youthful steers unyoked, they take their courses
 East, west, north, south, or, like a school broke up,
 Each hurries toward his home and sporting-place 105
- West.* Good tidings, my Lord Hastings, for the which
 I do arrest thee, traitor, of high treason
 And you, lord archbishop, and you, Lord Mowbray,
 Of capital treason I attach you both
- Mowb.* Is this proceeding just and honourable ? 110
- West.* Is your assembly so ?
- Arch.* Will you thus break your faith ?
- Lan* I pawn'd thee none
 I promised you redress of these same grievances
 Whereof you did complain, which, by mine honour,
 I will perform with a most Christian care. 115
 But for you, rebels, look to taste the due
 Meet for rebellion and such acts as yours.
 Most shallowly did you these arms commence,
 Fondly brought here and foolishly sent hence.
 Strike up our drums, pursue the scatter'd stray : 120
 God, and not we, hath safely fought to-day.

102. *Re-enter H.]* Pope, *Enter H Q, Ff* 102. *My . . . already] Our*
army is dispers'd Ff 103. *take their courses] tooke their course Ff.* 105.
toward] towards Ff. 117. *and . . . yours] om. Q.* 121. *God . . . hath]*
Heauen . . . haue Ff.

103, 104. *Like . . . south] So H. V.*
Kaalund, Hjorden "og Kvie, Føl og
 Ko og Hest, de løber ud mod Øst og
 Vest."

105. *sporting-place] Cf. "playing-*
place," a theatre, in J Stockwood, A
Sermon Preached at Paules Crosse, 1578
"the gorgeous playing-place erected in
the fields," and "learning-place" in
All's Well, I 1 193

107, 109 of . . . *Of] For the pre-*
position, cf 2 Henry VI III 1. 97, and
Barry, Ram-Alley, IV 1. "I attach
you here of felony" For "attach,"
see II. II 3 ante.

109 *capital] punishable by death.*
So in Sir Thomas Wyatt (Pearson's
Dekker, III. 121) "Capitall and high
treason."

111. *assembly] The word is probably*
used in its legal sense with reference
to the offence known as unlawful as-
sembly. Termes de la Ley (1641),
 187 "Unlawfull assembly is where
 people assemble themselves together
 to doe some unlawfull thing against
 the piece."

116 *taste] experience.*

118 *shallowly] simply Arms, hos-*
tilities

120 *stray] stragglers A collective*
use of "stray," lit. a strayed domestic
animal, an animal found wandering out
of bounds (cf Henry V I II 160).
New Eng Dict. cites Speed, Hist Gt.
Brit, IX vi 53 "reduce the stray,
enlighten our ignorance," etc.

121. *safely] for our safety.*

Some guard these traitors to the block of death,
Treason's true bed and yielder up of breath. [Exeunt.]

SCENE III.—*Another part of the forest.*

Alarum. Excursions. Enter FALSTAFF and COLEVILE, meeting.

Fal. What's your name, sir? of what condition are you,
and of what place, I pray?

Cole I am a knight, sir, and my name is Colevile of the dale.

Fal. Well, then, Colevile is your name, a knight is your
degree, and your place the dale. Colevile shall be
still your name, a traitor your degree, and the
dungeon your place, a place deep enough, so shall
you be still Colevile of the dale. 5

Cole. Are not you Sir John Falstaff? 10

Fal. As good a man as he, sir, whoe'er I am Do ye
yield, sir? or shall I sweat for you? If I do sweat,

122 *these traitors] this traitour Q.* 123. Exeunt] om. Q.

SCENE III.] Capell, om Ff. Another . . .] Capell (subst) Alarum . . .]
Alarum Enter Falstaffe excursions. Q, Enter Falstaffe and Colleuile. Ff.
2 and of] and Ff 3, 4. 2. I pray] om Q 3, 4 I . . . dale] two lines, the
first ending Sir, in Ff. 4, 6. dale] Dale Q, Ff 6, 7 be still] still be Ff

123 *true]* proper, with a play on
"true," loyal, as in iv. iii. 63 *post*

123 *yielder . . . breath]* An adapta-
tion of the scriptural expression "to
yield up the ghost," as in *Genesis*, xlix.
33.

SCENE III

1. *Coleville]* A "sir John Colleuill of
the Dale" is mentioned by Holinshed
among those who were "convicted of
the conspiracy" and beheaded at Dur-
ham. The Coleville family had long
been settled at Goodmanham on Ship-
ton Moor. There were Colevilles at
Goodmanham in the time of Henry III.,
and a William de Coleville of Goodm-
ham is mentioned in the Domesday
Survey. The name (*Colleuile* F) is,
perhaps, a corruption of "Coldfield";

see note to *1 Henry IV* iv. ii. 3, and
cf. Rowley, Dekker and Ford, *The
Witch of Edmonton*, II 1. "Envile
Chase," i.e. Enfield Chase. "Cole-
ville" is treated as a trisyllable in
lines 62 and 72

1 *condition]* rank, station, as in
Tempest, III i 59.

6 *degree]* rank So in *Edward the
Third*, iv v "Say . . . of what de-
gree thou art"

8 *your place]* Collier (ed 2) read
your dale from Collier MS For "a
place," in the same line, Tyrwhitt pro-
posed to read *a dale*, whereon Johnson
remarked "The sense of *dale* is in-
cluded in *deep* *a dale* is a deep place;
a dungeon is a *deep* place, he that
is in a *dungeon* may therefore be said
to be in a *dale*." Rann, notwithstand-
ing, adopted Tyrwhitt's suggestion.

they are the drops of thy lovers, and they weep for thy death. therefore rouse up fear and trembling, and do observance to my mercy.

15

Cole. I think you are Sir John Falstaff, and in that thought yield me.

Fal. I have a whole school of tongues in this belly of mine, and not a tongue of them all speaks any other word but my name. An I had but a belly of any indifference, I were simply the most active fellow in Europe my womb, my womb, my womb, undoes me. Here comes our general.

Enter PRINCE JOHN of LANCASTER, WESTMORELAND, BLUNT, and others.

Lan. The heat is past; follow no further now.

Call in the powers, good cousin Westmoreland 25
[Exit Westmoreland.]

Now, Falstaff, where have you been all this while?

When every thing is ended, then you come

These tardy tricks of yours will, on my life,

One time or other break some gallows' back.

Fal. I would be sorry, my lord, but it should be thus. I 30
never knew yet but rebuke and check was the

20. An] Pope, and Q. Ff. 24 Enter . . .] Enter John Westmerland, and the rest Retraite Q., Enter Prince John, and Westmerland Ff. 24. Lan.] John Q 24 further] farther Ff. 25. Exit . . .] Rowe

13 drops] tear-drops, as in *Tempest*, I 11 155. Also Dekker and Webster, *Northward Hoe*, I 1. "the violence . . . of her affection . . . would be-dew her eyes with loue dropps," and Jonson, *Poetaster*, I 1. "mine eyes may drop for thee"

15. observance] reverence

18. school] multitude For the primary sense "shoal" (of fish), cf *Troilus and Cressida*, v. v. 22.

21. indifference] moderate dimensions. Cf. "indifferent" = tolerable, as in Jonson, *Cynthia's Revels*, Induct "with any indifferent grace," and in the sense "moderate, of moderate size," in Fletcher, *The Wild-Goose Chase*, I 1. "a rich mind in a state indifferent Would prove a better fortune."

22 womb] belly, as in Greene, *James the Fourth*, Induct "as dab this whimard in thy wombe."

24. heat] sc. of pursuit Middleton, *A Game at Chess*, I 1 "in the heat of battle," and Chapman, *Alphonsus, Emperor of Germany*, v 1 "the heat of battle hath an end" "The heat is past" may have passed into familiar speech It occurs, for instance, in *Everie Woman in her Humor*, I 1 "Nay, sir, the heate is past, they that did it have tooke them to their heeles," a reference to a "row" in a tavern. Johnson explained "heat" as "the violence of resentment, the eagerness of revenge"; and Schmidt as "haste, urgency"

31 check] reproof, as in *Merry Wives*, III. iv. 84.

reward of valour. Do you think me a swallow, an arrow, or a bullet? have I, in my poor and old motion, the expedition of thought? I have speeded hither with the very extremest inch of possibility; 35 I have foundered nine score and odd posts and here, travel-tainted as I am, have, in my pure and immaculate valour, taken Sir John Coleville of the dale, a most furious knight and valorous enemy. But what of that? he saw me, and yielded, that I 40 may justly say, with the hook-nosed fellow of Rome, "I came, saw, and overcame"

35 *inch*] *ynch* F 1. 41, 42. *Rome*, "*I came*] *Rome*, *there cosin*, *I came* Q.

32, 33 *a* . . . *bullet*] For these miles, cf Peele, *Anglorum Ferax*, 291 "This lusty runner . . . Flies like a bullet from a cannon's mouth," and Stow, *Survey of London* (ed. 1603, p 94) "as swiftly as a bird flieth in the ayre, or an arrow out of a Crossebow."

34. *expedition* . . . *thought*] Cf. *Love's Labour's Lost*, v. ii. 262, d Lyly, *Midas*, iv. 1 "report flies as swift as thoughts."

35 *with* . . . *possibility*] with the very last inch of possible speed, with the extremity of, or most extreme, speed. Cf Webster and Rowley, *A Cure for a Cuckold*, i. 11 "With all the speed celerity can make," and *Sonnets*, LI 6 "swift extremity," i.e. extreme speed. "Inch" is frequent in phrases expressing nearness in time or space, as in Jonson, *Staple of News*, ii. 1 "I am come an inch top late!" and *A Tale of a Tub*, iv. 11. "He is almost a knight, Within six inches" Cf. also the expression "at an inch," at hand, in readiness, as in *2 Henry VI.* i. iv. 45. *Extremest*, last; cf Middleton, *Mayor of Queenborough*, iv. iii "my life's Extremest minute" Onions explains "possibility" as "capability, capacity," citing *All's Well*, iii. vi. 87 "to the possibility of thy soldiership"

36 *posts*] post-horses F Moryson, *Itinerary* (1617), says "In England post horses are established at every ten miles or thereabouts, which they ride a false gallop after some ten miles an hour sometimes"

40, 42 *I may* . . . *overcame*] Cf Jonson, *Every Man in his Humour*, ii. 11. "*Veni, vidi, vici*, I may say with

Captain Cæsar" Humorous allusions to Cæsar's "thiasical brag" are frequent Cf. Beaumont and Fletcher, *Beggars Bush*, v. 11 "So I . . . came forth Cæsar Vandunke, & veni, vidi, vici"; Massinger, *The Mad of Honour*, ii. 1 "in the conqueror's style, 'Come, see, and overcome'", Hon. James Howard, *The Mad Couple*, iv. v. "Then I, thy conquering Cæsar, take my leave With this conclusion 'veni, vidi, vici.'" In Q, *Rome* is followed by the words *there* [*their* catchword on G, 4 recto] *cosin*, which Johnson took to be a corruption of *there*, *Cæsar*. Capell proposed to read *Rome*, *your cousin—I came* . . ., and Collier *Rome*, *my cousin*, *I came* . . . Among other conjectural emendations are *Rome*, *I . . . overcame* Lan. *There*, *cousin*, *it* . . . (Anon), *Rome*, *thy cousin*, *I* . . . (Taylor, MS). For *there cosin* might be hazarded the following *the cozener*, the impostor (cf. *King Lear*, iv. vi. 168), *the cozening*, the conqueror, *there captain* (cf the passage cited above from Jonson, *Every Man in his Humour*, ii. 11, between which and the text some relationship is possible) The words "there cosin" may have been a part of the sentence, as first drafted, which the author rejected but omitted to cancel. The "hook-nosed fellow of Rome" was perhaps an afterthought.

41. *hooked-nosed* . . . *Rome*] See Webster, *Duchess of Malfi*, iii. 11, where Bosola is described as "a fantastical scholar," who "hath studied himself half blear-eyed to know the true symmetry of Cæsar's nose by a shoeing-horn." Cf. *Cymbeline*, iii. 1. 36, 37.

Lan. It was more of his courtesy than your deserving.

Fal. I know not · here he is, and here I yield him : and
I beseech your grace, let it be booked with the rest 45
of this day's deeds , or, by the Lord, I will have it
in a particular ballad else, with mine own picture on
the top on't, Coleville kissing my foot to the which
course if I be enforced, if you do not all show like
gilt two-pences to me, and I in the clear sky of fame 50
o'ershine you as much as the full moon doth the
cinders of the element, which show like pins' heads
to her, believe not the word of the noble . therefore
let me have right, and let desert mount.

43. *Lan*] *Iohn Q* 46. *by the Lord,*] *I sweare*, Ff 47. *else*] *om.* Ff
48 *on't*] *of it* Ff

43 *more deserving*] A common saying. See Middleton, *The Phoenix*, iv. 1. "more of his courtesy than of our deserving"; Jonson, *Poetaster*, v. 1. "more of thy gentleness than of my deserving"; Ford, *The Lover's Melancholy*, iii. 1. "more out of thy courtesy than my deserving"

45 *booked*] registered, as in *Henry V* iv vii 77, and *Sonnets*, cxvii 9 *Îcel bôka*, to register, record

46, 47 1. *ballad*] An allusion to the practice of writing, or of having written by a friend or professional ballad-writer, one's own version of some incident affecting one's reputation. In the same way it was usual to employ a ballad-writer to lampoon an enemy. Julio, in Webster, *The Devil's Law Case*, v. iv, expresses a regret that, "I made not mine own ballad." "An thou wrong'st me," says Joan Trash, in Jonson, *Bartholomew Fair*, ii. 1, "I'll find a friend shall right me, and make a ballad of thee" See *1 Henry IV* ii. 11 44, 45, and notes. Particular, personal, as in *Measure for Measure*, iv. iv 30

47, 48 *with . . . on't*] An allusion to the rude head pieces which adorned ballads and illustrated their subject-matter. See Beaumont and Fletcher, *The Pilgrim*, iii. iv "Gallows set up for me . . . and nasty Songs made on me, Be printed with a Pint-pot and a Dagger," and Fletcher and Massinger, *The Elder Brother*, iv. iv "I'll only have A ballad made of't . . . It will sell rarely with your worship's name . . . on the top."

48 *kissing . foot*] So in *The Return from Parnassus*, i. vi "O sweet Thalia, I do kiss thy foot," where the speaker is Furor Poeticus, and *Iacke Drums Entertainment*, i. 1. "I kisse thy foot sweet knight"

50 *gilt two-pences*] The two-pence, or half-groat, was a small silver coin issued by Edward III. and by succeeding sovereigns till 1662. See Dekker, *The Shoemakers Holiday* (Pearson, i. 16) "here's three two pences"; *Wily Beguiled* (Haz. Dods., ix. 302). "give me but two crowns of red gold, and I'll give you twopence of white silver", Fletcher, *Bonduca*, ii. ii "a bent two-pence", and Walton, *Compleat Angler*, Part I. xvii. The silver two-pence was sometimes fraudulently gilded and passed off upon the unwary as a gold half-crown-piece, see Middleton, *A Chaste Maid in Cheapside*, i. i "Has no attorney's clerk . . . chang'd his half-crown-piece . . . Or cozen'd you with a gilded twopence?" The gold half-crown-piece (1592-1601) and the silver two pence are shown in Grueber's *Handbook of the Coins of Great Britain*, the two coins are of about the same size

51 *o'ershine*] outshine, as in *Titus Andronicus*, i. 1. 317.

52 *cinders . element*] embers of the sky, i. e. the stars. For "element," cf. Peele, *Edward the First*, ii. "a fellow dropt out of the element," and *Twelfth Night*, iii. 1. 66

54 *mount*] rise, be exalted. So in Kyd, *Soliman and Perseda*, i. "humility shall mount", Marston, *The*

- Lan.* Thine's too heavy to mount. 55
Fal Let it shine, then
Lan. Thine's too thick to shine.
Fal. Let it do something, my good lord, that may do me
 good, and call it what you will.
Lan Is thy name Coleville? 60
Cole. It is, my lord.
Lan. A famous rebel art thou, Coleville.
Fal And a famous true subject took him.
Cole I am, my lord, but as my betters are
 That led me hither had they been ruled by me, 65
 You should have won them dearer than you have
Fal. I know not how they sold themselves but thou, like
 a kind fellow, gavest thyself away gratis; and I
 thank thee for thee.

Re-enter WESTMORELAND.

- Lan* Now, have you left pursuit? 70
West. Retreat is made and execution stay'd.
Lan Send Coleville with his confederates
 To York, to present execution
 Blunt, lead him hence; and see you guard him sure.
[Exeunt Blunt and others with Coleville.]
 And now dispatch we toward the court, my lords. 75
 I hear the king my father is sore sick;
 Our news shall go before us to his majesty,
 Which, cousin, you shall bear to comfort him;
 And we with sober speed will follow you.
Fal. My lord, I beseech you, give me leave to go 80

57 *Lan*] Prince Q (throughout) 68. *gratis*] om. Ff. 70 *Re-enter W*] Capell, Enter Q, Ff. 70. *Now*] om Ff 71 *Retreat*] *Retraite* Q 74. *Exeunt* . . .] Exit with Colleuille. Ff 1, 2, Exit Colleuille F 3, Exit Coleville F 4, om Q 80-82 *My lord, . . . report*] as verse first by Dyce (Collier conj), prose Q, F 4, arranged as in text, but not printed as verse Ff 1-3.

Fawn, II. 1 "mount with them whom Fortune heaves"; and Dekker, *Match Me in London*, IV. An echo of the text is, perhaps, heard in *Cæsar and Pompey* (1631), II. i "let desert rise"

57 *thick*] dim, cf *Antony and Cleopatra*, II. III. 27. "thy lustre thickens," i.e. becomes dim There is also, no doubt, a punning allusion to the opaqueness of Falstaff's thick body.

58, 59. *do me good*] be of use to me. So in *Merchant of Venice*, III. v. 7, and Field, *A Woman is a Weathercock*, I. II. "Pend. . . You shall have his good word. Shall he, my lord?" *Count Fred.* 'Sfoot! he shall have my bond to do him good."

71. *execution*] infliction of slaughter, as in *Macbeth*, I. II. 18.

Through Gloucestershire and, when you come to court,
Stand my good lord, pray, in your good report.

Lan. Fare you well, Falstaff. I, in my condition,
Shall better speak of you than you deserve.

[*Exeunt all except Falstaff.*]

Fal. I would you had but the wit. 'twere better than 85
your dukedom. Good faith, this same young sober-
blooded boy doth not love me; nor a man cannot
make him laugh, but that's no marvel, he drinks no
wine. There's never none of these demure boys
come to any proof; for thin drink doth so over-cool 90
their blood, and making many fish-meals, that they
fall into a kind of male green-sickness, and then,
when they marry, they get wenches: they are gener-
ally fools and cowards, which some of us should be

82. *pray*] 'pray Ff, om Q 83, 84. *Fare* . . . *deserve*] verse Ff, prose Q.
84 *Exeunt* . . .] Capell, Exit Ff; om Q. 85 *but*] om Q 89 *none*]
any Ff.

82. *Stand*] Be, as in III. II 216 *ante*
New Eng Dict quotes from Feuillerat,
Revels Q Eliz. (1908), 408. "stand my
good Lorde for the obtaining of the
sayd office" Cf also Jonson, *A Tale*
of a Tub, IV 1 "You stood my friend."

83 *in* . . . *condition*] in my station,
as "Duke" of Lancaster or as General;
cf. *Tempest*, III 1. 59 Prince John's
reference to his "condition" may
have suggested the retort, "'twere
better than your dukedom" in Falstaff's
soliloquy (lines 85, 86 *post*) The Prince
may however mean, "in the kindliness
of my disposition", cf Middleton,
More Dissemblers Besides Women, IV.
II "my condition may seem blunt to
you," and T Heywood, *The Captives*,
I. 1.

90 *come* . . . *proof*] come to any
good, turn out well *Proof*, issue, ful-
filment, as in *Taming of the Shrew*, IV
III. 43, and Chapman, *Duke of Byron's*
Tragedy, I. 1 "He that still daily
reaps so much honour from me, And
knows he may increase it to more proof
From me than any other foreign king."

90-92. *thin* . . . *green-sickness*] Sug-
gested perhaps by Nashe, *Summer's*
Last Will (Haz. *Dods*, ix. 60) "I
beseech the gods of good fellowship
thou may'st fall into a consumption
with drinking small beer! Every day
may'st thou eat fish . . . Venison be

venenum to thee" Cf. Fletcher and
Massinger, *The Elder Brother*, I v
"And thou shalt not [by taking whole-
some exercise] Fall into the green-
sickness," *Green-sickness*, chlorosis,
an anæmic disease incident to young
women, one symptom of the disease is
a greenish complexion See Jonson,
The Magnetic Lady, II 1 "the green
sickness, The maiden's malady," where
the malady is defined and explained.
The dramaists frequently allude to the
green sickness, but the causes to which
they generally assign it, and the symp-
toms they describe, as morbid appetite,
etc., are not accepted by modern
medical science See J Shirley, *The*
Witty Fair One, II II, Nabbes, *Covent*
Garden, II III, May, *The Old Couple*,
I "He'll . . . make her doat . . . Wear
the green-sickness as his livery, And
pine a year or two", and Glapthorne,
The Hollander, I 1 For "male-green-
sickness," cf. *Antony and Cleopatra*, III
II. 6, where the disease is jocularly at-
tributed to Lepidus

91 *fish-meals*] Cf the ironic dictum,
in Webster, *The Duchess of Malfi*, II. I
"your roaring boys eat meat seldom,
And that makes them so valiant"

92, 93 *then* . . . *get wenches*] The
contrary opinion is most often ad-
vanced in the drama See Middleton,
The Phoenix, II. III, Marston, *The Fawn*,

too, but for inflammation. A good sherris-sack hath 95
 a two-fold operation in it. It ascends me into the
 brain; dries me there all the foolish and dull and
 crudy vapours which environ it; makes it apprehen-
 sive, quick, forgetive, full of nimble, fiery and delect-
 able shapes; which, delivered o'er to the voice, the 100
 tongue, which is the birth, becomes excellent
 wit. The second property of your excellent sherris
 is, the warming of the blood; which, before cold and
 settled, left the liver white and pale, which is the
 badge of pusillanimity and cowardice; but the sherris 105
 warms it and makes it course from the inwards to the

98. *crudy*] *cruddie* F 1.

"he should have . . . seen them
 drunk once a day, then would they at
 their best have begotten but wenches",
 and May, *The Heir*, 1 1.

95. *inflammation*] excitement with
 liquor (Onions). The notion is, prob-
 ably, that wine inflames the liver,
 which was regarded as the source of
 courage. A white or pale liver, on the
 other hand, was a symbol of cowardice
 (cf. lines 104, 105 *post*).

95 *sherris sack*] a Spanish white wine
 so called from the town of Xeres,
 sherry. See Jonson, *The New Inn*, 1
 1 "Sack, says my bush, Be merry,
 and drink sherry" Markham, in
The English Hus-wife, 1631 (p. 162),
 writes "Your best sacks are of Seres
 in Spaine" Minshew has "Xêres, or
 Xêres, oppidum Beticæ, z. Andaluziæ,
 prope Cadis, urde nomen vini de Xeres
 A[n]glice] Xeres sacke" Coles renders
 "Sherry-Sack" by "Vinum Escurit-
 anum." See note on 1 *Henry IV.* 1 11
 114. "Sherries" was the English form
 of "Xeres" in the sixteenth and seven-
 teenth centuries, hence "sakes of
 Sherries" (quoted in *New Eng. Dict*
 from a work dated 1540-1541), from
 "sherries," which was wrongly re-
 garded as a plural, a false singular
 "sherry" was formed

97 *dull*] sluggish, gloomy.

98 *crudy*] crude, full of crudities;
 cf. Jonson, *Poetaster*, v. 1. "surfeits,
 which have filled His blood and brain
 thus full of crudities" For the form
 "crudy," from "crude," cf. "hugy,"
 "steely," "steepy," etc. *New Eng.*
Dict explains "crudy" (*cruddie* F) as

"curdy, full of curd-like agglomera-
 tions," and cites *Faerie Queene*, 1 v
 29: "His . . . woundes with cruddy
 blood congealed."

98, 99. *apprehensivè*] quick to appre-
 hend, of lively intelligence.

99. *forgetive*] able to forge thoughts,
 fancies, jests, creative Cf. *All's*
Well, 1 1 84, *Henry V.* v Chorus 23
 "In the quick forge and working house
 of thought," and Jonson, *Every Man*
out of his Humour, v iv "spare no
 sulphurous jest that may come out of
 that sweaty forge of thine." Also
Coriolanus, III 1. 258. "What his
 breast forges, that his tongue must
 vent" For the formation of "for-
 getive," cf. "mynsatives" and "danci-
 tive" (*Sir Giles Goosecap*, 1 11 and 11 1)
 from "mnce" and "dance" respec-
 tively

100 *shapes*] imaginations, fancies,
 cf. iv iv 58 *post*.

100, 101. *the voice, the tongue*] *Hanmer*
 read *the voice, in the tongue*.
Staunton proposed to read *the voice*
 or *the tongue*, and *Hudson* read *the*
tongue

101 *becomes*] *Hanmer* read *become*.

104 *settled*] congealed, as in *Romeo*
 and *Juliet*, iv. v. 26 "Her blood is
 settled, and her joints are stiff," and
 2 *Henry VI.* III. 11. 160

104 *liver* . . . *pale*] Cf. "hily-
 liver'd" in *Macbeth*, v. III 15, and
 "livers white as milk," in *Merchant of*
Venice, III 11. 86

106, 107 *inwards* . . . *extreme*] We
 should perhaps read *inward* . . .
extreme. For "extreme," Q read *ex-*

parts extreme: it illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed of courage, and this valour comes of sherris. So that skill in the weapon is nothing without sack, for that sets it a-work; and learning a mere hoard of gold kept by a devil, till sack commences it and sets it in act and use. Hereof comes it that Prince Harry is valiant; for the cold

107. *extreme*] *extreames* Q, *extremes* Ff 1, 2. 107. *illumineth*] *illuminateth* Ff. III, II2. *this retinue*] *his retinue* Ff. II5. *hoard*] *whoord* Q, *Hoord* Ff 1, 2.

treames, and Ff 1, 2 *extremes*; Schmidt conjectured *extremest*.

108, 109 *little kingdom, man*] Man is again compared to a little kingdom or microcosm in *Julus Caesar*, II. 1. 67-69 "the state of man, Like to a little kingdom" See also *King John*, IV. II. 246, *Macbeth*, I. III. 140, and *Troilus and Cressida*, II. III. 186-188

109, 110 *vital . . . spirits*] An allusion to the "vital spirits," the immaterial principles governing vital phenomena See F. Bacon, *Henry VII* "a malign vapour flew to the heart, and seized the vital spirits," and Jonson *Cynthia's Revels*, III. 1 "the frame of a wolf . . . surprising your eye suddenly, gave a false alarm to the heart, and that was it called your blood out of your face, and so routed the whole rank of your spirits." *Inland*, from the neighbourhood of the heart, the capital of the little kingdom of man, cf. *Henry V* I. II. 142 "to defend Our inland from the pilfering borderers," where Onions paraphrases "inland" "inlying districts of a country near the capital . . . as opposed to the remote or outlying wild parts."

110, III. *muster . . . heart*] Craig refers to *Measure for Measure*, II. IV. 20, and to Nashe, *The Unfortunate Traveller*, 1594 (McKerrow, II. 267) "my bloud . . . did . . . runne for refuge to the noblest of his bloud about my hart assembled, that stood in more need it self of comfort and refuge." For the relation of the heart to the body and its members, see Stubbes,

Anatomie of Abuses, Pt. I. pp. 25 and 107 (ed. Furnivall), the latter passage may have prompted Falstaff's encomium on sack Falstaff's account of the little kingdom of man is based on the physiological knowledge of the period.

115 *learning . . . devil*] learning is as useless as a [hidden] treasure that is under the watchful guard of a devil Cf. Middleton and Dekker, *The Roaring Girl* (Pearson's *Dekker*, III. 204) "Good faces maskt are Jewels kept by spirits" It was a superstitious belief that buried treasure is "consigned" to hell, and is therefore under the protection of the devils who are the ministers of hell Cf. Lyly, *Euphues and his England* (Bond, II. 19) "[thou] who, . . . burying thy treasure, doest hope to meete it in hell" Elsewhere allusion is made to a belief that ghosts "walk," or haunt the spot, where they concealed treasure in their life, cf. Davenport, *A New Tricke to Cheat the Devil*, IV. II "tis some vex'd spirit . . . Who having hid some treasure in her life time Must, till that be discovered, walke of force"

116 *commences . . . use*] Probably, as Tyrwhitt suggested, an allusion to the Cambridge "Commencement" and the Oxford "Act," i.e. to the conferring of the degree which authorizes the student to set his hoard of learning in act and use. See Middleton and Dekker, *The Roaring Girl*, III. III: "Then is he held a freshman . . . And never shall commence", *The Puritan*, I. II "at last, having done

blood he did naturally inherit of his father, he hath,
 like lean, sterile, and bare land, manured, husbanded
 and tilled with excellent endeavour of drinking good 120
 and good store of fertile sherris, that he is become
 very hot and valiant If I had a thousand sons, the
 first human principle I would teach them should be,
 to forswear thin potations, and to addict themselves
 to sack. 125

Enter BARDOLPH.

How now, Bardolph?

Bard. The army is discharged all and gone.

Fal. Let them go. I'll through Gloucestershire; and
 there will I visit Master Robert Shallow, esquire I
 have him already tempering between my finger and 130
 my thumb, and shortly will I seal with him. Come
 away. [*Exeunt.*]

123. *human*] om. Ff, *humane* Q
 127) 129. *Master*] *M.* Q.

126. *Enter B.*] *Enter B.* Q (before line
 132. *Exeunt.*] om. Q.

many slights and tricks to maintain my
 wit in use . . . I was expelled the
 university" [probably Oxford The
 whole speech teems with academic
 terms]; Fletcher and Massinger,
The Elder Brother, I II "Come,
 Doctor Andrew, without disputation,
 Thou shalt commence i' th' cellar,"
 and 16. "to . . . see what you have
 purposed put in act", Massinger, *The
 Duke of Milan*, IV 1. "one that hath
 commenced, and gone out doctor",
 Butler, *Hudibras*, II. i. *In act*, in
 operation

119. *lean*] unfertile, as in *1 Henry*
IV II. II 106

119 *bare*] poor in quality.

121. *fertile*] causing, or tending to
 promote, fertility

123. *human*] "secular," as opposed

to "divine" The spelling "humane"
 (Q) was that in general use at the end
 of the sixteenth century, the form
 "human" first appeared in the seven-
 teenth century, and was substituted for
 "humane" at the beginning of the
 eighteenth century The earliest re-
 corded example of "humane" in the
 sense "polite" belongs to the late
 seventeenth century

130 *tempering*] softening, as wax is
 softened between the finger and thumb.
Venus and Adonis, 565. "What wax
 so frozen but dissolves with tempering"
 For the fig. use of "tempering," cf
Wily Beguiled (Haz. *Dods.*, ix 290)
 "I'll temper him well enough," and
 Middleton, *Anything for a Quiet Life*,
 IV 1 "You must temper him like
 wax, or he'll not seal"

SCENE IV.—*Westminster. The Jerusalem Chamber.*

Enter the KING, the PRINCES THOMAS OF CLARENCE and HUMPHREY OF GLOUCESTER, WARWICK, and others.

King. Now, lords, if God doth give successful end
To this debate that bleedeth at our doors,
We will our youth lead on to higher fields
And draw no swords but what are sanctified.
Our navy is address'd, our power collected, 5
Our substitutes in absence well invested,
And every thing lies level to our wish :
Only, we want a little personal strength ;
And pause us, till these rebels, now afoot,
Come underneath the yoke of government. 10

War Both which we doubt not but your majesty
Shall soon enjoy.

King. Humphrey, my son of Gloucester,
Where is the prince your brother?

Glou. I think he's gone to hunt, my lord, at Windsor.

King And how accompanied?

Glou. I do not know, my lord. 15

King. Is not his brother, Thomas of Clarence, with him?

Glou No, y good lord ; he is in presence here.

Clar. What would my lord and father ?

SCENE IV.] Capell, *Scena Secunda*. Ff. Westminster . . .] The Palace at Westminster Theobald. Enter . . .] Enter the *King, Warwike, Kent, Thomas duke of Clarence, Humphrey of Gloucester*. Q, Enter *King, Warwicke, Clarence, Gloucester*. Ff . . . and others] Capell. 1. God] *Heaven* Ff 5 *address'd*] addressed Ff. 12, 13. *Humphrey* . . . *brother*] as verse Pope, prose Q, Ff

SCENE IV.

2. *debate*] quarrel Sir T. Smith, *De Rep Angl*, II. 22. "if any affraie chance to be made, the Constables . . . will charge them that be at debate to keepe the Princes peace"

3, 4. *We* . . .] An allusion to the Crusade, which the King, at the beginning of his reign, had declared his intention of leading to the Holy Land See *1 Henry IV* I. 1. 18-29. *Higher fields*, nobler battles.

5 *address'd*] prepared, as in *Henry V.* III. III. 58.

6 *substitutes*] deputies, as in Mas-singer, *The Guardian*, II. IV. "my substitute, to whom Pay all obedience."

7 *level to*] conformable to.
13. *the prince*] See Sir T. Smith, *De Rep Angl.*, I. 18 "the name of prince . . . κατ' ἐξοχήν betokeneth the kinges eldest sonne or prince of wales"

17 *in presence*] present, as in Lyly, *The Woman in the Moone*, II. 1. "when Iuno was in presence here," and Jonson, *Silent Woman*, IV. 11. "here be in presence have tasted of her favour."

King Nothing but well to thee, Thomas of Clarence.
 How chance thou art not with the prince thy brother? 20
 He loves thee, and thou dost neglect him, Thomas,
 Thou hast a better place in his affection
 Than all thy brothers cherish it, my boy,
 And noble offices thou mayst effect
 Of mediation, after I am dead, 25
 Between his greatness and thy other brethren:
 Therefore omit him not; blunt not his love,
 Nor lose the good advantage of his grace
 By seeming cold or careless of his will;
 For he is gracious, if he be observed · 30
 He hath a tear for pity, and a hand
 Open as day for melting charity ·
 Yet notwithstanding, being incensed, he's flint,
 As humorous as winter, and as sudden
 As flaws congealed in the spring of day. 35

32. *melting*] *meeting* Q.33 *he's*] *he is* Q.

20 *How chance* . . .] A quasi-
 verbal use of the vb "chance"
 "how comes it that," as in *King Lear*,
 II iv 64

21. *He loves . . . neglect*] Cf Kyd,
The Spanish Tragedy, II "The prince
 . . . loves her well If she neglect him
 and forego his love, She both will wrong
 her own estate and ours."

27. *omit*] neglect, disregard

30 *observed*] humoured Cf Jonson,
Sejanus, I. 1: "Be hot and cold with
 him, change every mood . . . as often
 as he varies, Observe him, as his watch
 observes his clock", and Beaumont
 and Fletcher, *The Custom of the*
Country, IV. III "observe her well, and
 fit her temper"

31, 32. *He . . . charity*] Contrarily in
Thomas, Lord Cromwell, II. II "An
 eye that knows not how to shed a
 teare, A hand that's alwaies open for
 reward" *Open as day*, liberal as day-
 light, for "day," cf *2 Henry VI* II. 1.
 107 *Melting*, tender, commiserating
 all in distress (cf *1 Henry IV* II. IV.
 121, and *Othello*, V. II 348) Boswell-
 Stone retains *Q meeting*, and explains
 "meeting the need of charity, giving
 alms."

33. *he's flint*] he's hard as flint Cf
 Lyly, *The Woman in the Moone*, IV. 1
 "these passionate lines, Which, if he

be not flint, will make him come"
 Vaughan paraphrases "he breaks out
 in angry and transient sparks like a
 flint", cf. *Julius Caesar*, IV. III. 110

34 *humorous . . . winter*] full of
 caprices as a winter's day Cf Jonson,
The Fox, II. 1 "humorous as April"
 (cf *Two Gentlemen of Verona*, I. III.
 85-87), and *Cynthia's Revels*, II. 1
 "humorous as the air, she'll run from
 gallant to gallant."

34, 35 *sudden . . . day*] Cf [H.
 Glapthorne], *Revenge for Honour*, III. 1
 "tempests, Sudden and boisterous"
Flaws, squalls, sudden gusts of wind,
 as in *Coriolanus*, V. III. 74 "a great
 seamarke, standing every flaw" Cf
 also Greene, *Orlando Furioso*, I. 1.
 "dangerous flaws", Jonson, *The*
Case is Altered, III. 1 "Northern gust,
 or Southern flaw", Fletcher, *The*
Humorous Lieutenant, I. 1 "a flaw
 of wind", and Beaumont and Flet-
 cher, *The Pilgrim*, III. VI. Warburton
 saw in line 35 an allusion to "the
 opinion of some philosophers that the
 vapours being congealed in the air by
 the cold (which is most intense in the
 morning), and being afterwards rarified
 and let loose by the warmth of the sun,
 occasion those sudden and impetuous
 gusts of wind which are called flaws"
 See also a passage from Florio, *The*

His temper, therefore, must be well observed
 Chide him for faults, and do it reverently,
 When you perceive his blood inclined to mirth;
 But, being moody, give him time and scope,
 Till that his passions, like a whale on ground,
 Confound themselves with working. Learn this, 40

Thomas,

And thou shalt prove a shelter to thy friends,
 A hoop of gold to bind thy brothers in,
 That the united vessel of their blood,
 Mingled with veno of suggestion— 45

39. *time*] *line* Ff.

New World of Words, cited in a note to *1 Henry IV* i. i. 9 "Meteors, certain imperfectly mix't bodies, consisting of vapours drawn up into the Middle Region of the Air, and set out in different forms, as rain, hail, snow, wind, thunder and lightning, Blazing stars," etc. *Spring of day*, day-spring or dawn, cf. *The Three Kings Sons* (c. 1500), ed. Furnivall, p. 140 "at the spryng of day", *Job*, xxxviii. 12. "the dayspring", *Roister Doister*, ii. i. "From dayspring to midnight." Edwards explained "flaws" as "small blades of ice which are struck on the edges of the water in winter mornings," an explanation accepted by Malone and others. Onions gives "flaw = flake of snow." It may be noted that Jonson, in *Every Man out of his Humour*, iv. vi, has similes, exemplifying "sudden" and "humorous," in juxtaposition "as sudden as lightning, and humorous as nectar."

36 *temper*] disposition, mood

38 *blood*] mood, cf. *Much Ado*, i. iii. 30.

39 *moody*] angry *Prompt Paro*, 341/1 "Mody or angry." Cf. also "mood," anger, displeasure, as in *Two Gentlemen of Verona*, iv. i. 51.

39 *time*] I retain *time* partly in deference to the authority of Q, and partly because the *line* of Ff presents a metaphor which is ill-sorted with the simile of the stranded whale that immediately follows. If *line* be read, we must regard the simile as an afterthought suggested by the figure of the "line," but otherwise unconnected with it. The transition is, however, abrupt. "Line" is

frequently coupled with "way," but not, I think, with "scope," in metaphors from angling. Cf. Fletcher and Massinger, *The Spanish Curate*, i. i. "Give them line and way", Middleton, *The Spanish Gypsy*, iii. ii, and Marston, *The Dutch Courtesan*, v. iii "knowing that the hook was deeply fast, I gave her line at will, till, with her own vain strivings, see here's she's tired" "Scope" is never, I think, coupled with "line," but is used alone or together with "way" in metaphors unrelated with angling, cf. Middleton, *A Mad World, My Masters*, iii. iii: "Give me scope, and hear me," and Beaumont and Fletcher, *Philaster*, i. ii. "give him scope and way."

40, 41. *Till . . . working*] A similar thought, perhaps borrowed from the text, occurs in T. Heywood, *The Wise Woman of Hogsdon*, ii. i. "Their rage, if stood against, grows violent, But suffred and forborne, confounds it selfe." *Confound*, waste, spend. *Working*, effort, as in *As You Like It*, i. ii. 218.

40. *like . . . ground*] Boswell-Stone refers to Holinshed's account (*Chronicles*, ed. 2, iii. 1259) of the stranding of a whale on the coast of Kent, in July, 1573 "where for want of water, beating himselfe on the sands, he died . . . on the next morning." *On ground*, aground.

43. *hoop of gold*] a golden ring. So in Dekker and Webster, *Northward Hoe*, i. i. "that hoop of gold," i. e. a ring.

44, 45. *That . . . suggestion*] that the joint vessel of their united blood,

As, force perforce, the age will pour it in—
 Shall never leak, though it do work as strong
 As aconitum or rash gunpowder.

Clar I shall observe him with all care and love.

King. Why art thou not at Windsor with him, Thomas? 50

Clar. He is not there to-day; he dines in London.

King. And how accompanied? canst thou tell that?

Clar With Poin, and other his continual followers.

King Most subject is the fattest soil to weeds;

And he, the noble image of my youth, 55

Is overspread with them · therefore my grief

Stretches itself beyond the hour of death :

The blood weeps from my heart when I do shape,

In forms imaginary, the unguided days

And rotten times that you shall look upon, 60

When I am sleeping with my ancestors.

For when his headstrong riot hath no curb,

When rage and hot blood are his counsellors,

When means and lavish manners meet together,

O, with what wings shall his affections fly 65

Towards fronting peril and opposed decay !

51, 53 *Clar*.] *Tho*. Q 52 *canst* . *that* ?] *om*. Q. 63 *hot blood*] hyphen *Ff*.

though the age should pour into it the strong poison of suggestion *Suggestion*, incitement to wrong (e.g. discord), as frequently in Shakespeare, or incitement against, as in Beaumont and Fletcher, *Valentinian*, iv iv "Aecius, fall'n and scattered By foul and base suggestion," and *ib* v viii

47, 48. *Shall never leak* . .] An allusion to the belief that aconite is so powerful in its action that it will ooze through the walls even of a stone vessel. *Aconitum*, aconite or wolf's-bane, a poisonous plant, see Nashe, *Summer's Last Will* (Haz. *Dods*, viii. 66) "a . . . poison . . . called *Aconitum*," and Glaphthorne, *The Hollander*, iv. 1 "She poisons like the honey which small Bees Sucke from the Aconite."

48 *rash gunpowder*] Cf. Jonson, *Every Man out of his Humour*, i. 1 "his spirit is like powder, quick, violent." *Rash*, sudden and violent in action, cf. *Winter's Tale*, i. ii. 319.

54 *Most . . weeds*] An echo of Lyly, *Euphues*, *Euphues to Philautus*

(Bond, i. 251) "The fattest ground bringeth forth nothing but weedes if it be not well tilled"

55 *the . . youth*] Perhaps an echo of Kyd, *The Spanish Tragedy* (Haz. *Dods*, v. 132) "*Hieronimo* . . . I know thee, now thou nam'st thy son Thou art the lively image of my grief."

58. *The . . heart*] An allusion to the belief that every sigh draws a drop of blood from the heart. *Henry VIII* ii. ii. 40 "every true heart weeps for 't."

63 *rage*] violent passion, as in *Rape of Lucrece*, 424 For "hot blood," cf. *The Tempest*, iv. 1. 53 "the fire i' the blood."

64. *lavish*] licentious

65 *affections*] inclinations, as in *Tempest*, i. ii. 478.

66 *opposed decay*] the downfall or ruin that is opposite, towards which he is heading For "opposed," cf. *Henry IV*. iii. 1. 111, and for "decay," cf. *King John*, iv. iii. 154.

War. My gracious lord, you look beyond him quite ·
 The prince but studies his companions
 Like a strange tongue, wherein, to gain the language,
 'Tis needful that the most immodest word 70
 Be look'd upon and learn'd, which once attained,
 Your highness knows, comes to no further use
 But to be known and hated. So, like gross terms,
 The prince will in the perfectness of time
 Cast off his followers; and their memory 75
 Shall as a pattern or a measure live,
 By which his grace must mete the lives of others,
 Turning past evils to advantages.

King. 'Tis seldo when the bee doth leave her comb
 In the dead carrion.

Enter WESTMORELAND.

Who's here? Westmoreland? 80

West Health to my sovereign, and new happiness
 Added to that that I am to deliver!
 Prince John your son doth kiss your grace's hand
 Mowbray, the Bishop Scroop, Hastings and all
 Are brought to the correction of your law, 85
 There is not now a rebel's sword unsheathed,
 But Peace puts forth her olive every where.
 The manner how this action hath been borne
 Here at more leisure may your highness read,
 With every course in his particular. 90

72. *further*] *farther* Ff. 77. *others*] *other* Q. 79. *seldom when*] *seldome when* Q, *seldome, when* Ff (*seldom* F 4) 80. *Enter W*] Ff, Q (after the end of the line) 84. *Bishop Scroop*] Theobald, *Bishop, Scroope* Q, Ff.

67 *look beyond him*] misjudge him by overlooking his purposes Schmidt compares *Hamlet*, II. i 115.

69 *strange*] foreign, as in *Henry VIII.* III. i 44

76 *pattern*] deterrent example, as in Peele, *Edward I* XII. "to make thee pattern to the world of monstrous treason," and in *The Marriage of Wit and Science* (Haz. Dods., II 367).

79, 80 'Tis . . . carrion] The bee that has once stored her honey in the dead carrion, will seldom abandon it, and so it is improbable that the Prince will be able to resist the lure of the

pleasure he has found in evil company.

87 *Peace . . . olive*] Cf. *Antony and Cleopatra*, IV. vi 7.

88. *action*] enterprise. Cf. May, *The Heir*, II "this well-earned action", and Massinger, *The Duke of Milan*, III. I. "the great action" (referred to, later, as "a noble enterprise"). *Borne*, conducted, as in *Henry V* I. II 212

90. *course*] proceeding, as often. In *his particular*, in its details, or particulars, cf. *London Prodigal*, I. I "how is the course of his life? let's heare his particulars", and *Hamlet*, II. II. 248: "question more in particular"

King. O Westmoreland, thou art a summer bird,
Which ever in the haunch of winter sings
The lifting up of day

Enter HARCOURT

Look, here 's more news.

Har. From enemies heaven keep your majesty;
And, when they stand against you, may they fall 95
As those that I am come to tell you of¹
The Earl Northumberland and the Lord Bardolph,
With a great power of English and of Scots,
Are by the sheriff of Yorkshire overthrown.
The manner and true order of the fight, 100
This packet, please it you, contains at large.

King. And wherefore should these good news make me
sick?

Will Fortune never come with both hands full,
But write her fair words still in foulest letters?
She either gives a stomach and no food; 105
Such are the poor, in health; or else a feast
And takes away the stomach; such are the rich,
That have abundance and enjoy it not.
I should rejoice now at this happy news;

93. *Enter H.] enter Harcor Q (after news)* 94 *heaven] heauens Q.*
99 *sheriff] shrieue Q* 102 *And . sick?]* two lines, the first ending
newes, in Ff 104. *write] wet Q.* 104 *letters] termes Q*

91-93. *thou . . day]* For the imagery,
cf Webster, *Appius and Virginia*, I 1
"Were you now² In prison . . all
these swallows Would fly your stormy
winter, not one sing, Their music is
[in] the summer and the spring"

91-93. *a . . . day]* some early mi-
grant that arriving in the latter end of
winter salutes with its song the coming
of summer The "summer bird" is,
perhaps, the cuckoo See *The Merry*
Wives, II 1. 124 "ere summer comes,
or cuckoo-birds do sing," where Hart
refers to Holland's *Pliny*, xviii 26.
"that Summer-bird which they call the
Cuckow" For "haunch of winter,"
cf *Love's Labour's Lost*, v. 1 94.

95 *stand against]* oppose in arms,
cf Icel. *standa á móti*, stand against.
Fall, come to grief; cf. "fall down"
in IV ii. 44 *ante*

99 *the sheriff]* Thomas de Rokeby,
the Sheriff of Yorkshire See *Intro.*,
p xlv

100 *The . fight]* the fashion of the
fight and the way in which it was con-
tested, cf *Edward the Third*, III 1
"the manner of the fight." For "order,"
cf *2 Henry VI* III 1 129 "hear the
order of his death," i.e. the way in
which he died

101. *at large]* in full, as in *Henry V.*
I 1. 78

106-108. *or else . . not]* Middleton
reflects in similar vein on the irony of
the ways of providence with the rich,
in a passage, prob suggested by the pre-
sent text, in *Women Beware Women*, I. 1.
106, 107. *or . . . stomach]* Cf. Lyly,
Euphues, Anatomy of Wyt (Bond, 1.
194) "as to the stomacke quatted with
daynties, all delicacies seeme quesie."

And now my sight fails, and y brain is giddy · 110
O me! come near me; now I am much ill.

Glou. Comfort, your majesty!

Clar. O my royal father!

West. My sovereign lord, cheer up yourself, look up.

War. Be patient, princes, you do know, these fits
Are with his highness very ordinary. 115

Stand from him, give him air, he'll straight be well.

Clar. No, no, he cannot long hold out these pangs.

The incessant care and labour of his mind

Hath wrought the mure, that should confine it in,

So thin that life looks through and will break out 120

Glou. The people fear me, for they do observe

Unfather'd heirs and loathly births of nature:

The seasons change their manners, as the year

Had found some months asleep and leap'd them over.

112 Glou] Glo. Ff, Hum Q (throughout). 116 stand . . . well] two
lines, the first ending ayre in Ff. 117 out these pangs] out these pangs,
Q, out these pangs, Ff 120. and . . . out] om. Q 124 months]
moneths Q, Ff 1, 2, monthes F 3.

111 much] Cf *Timon of Athens*, III.
IV 31 "much deep," and Massinger,
The Great Duke of Florence, III. 1.
"much ambitious" Sw mycket.

116 Stand . . . air] The importance
of air to a person in a swoon was well
known to our ancestors See *Pericles*,
III II. 91, *Measure for Measure*, II IV.
24-26, and Middleton, *Michaelmas
Term*, IV. IV "Give her a little more
air; tilt up her head"

117 hold out] sustain, as in *King
John*, IV III. 156. Dan udholde, en-
dure.

119, 120 wrought . . . thin] worn
so thin, made it so thin by continuous
working Shakespeare may have had
in memory the lines in which S Daniel,
Civill Warres, III (1595), refers to the
sickness of Henry IV —

"Wearing the wall so thin that now
the mind

Might well looke thorow, and his
frailty find"

Mure, wall, as in T Heywood, *The
Brazen Age* (Pearson, III. 208) "I
haue scal'd these mures, invaded Troy,"
and the same author's *Golden Age*
(Pearson, III 58)

120. life . . . out] Cf. Munday and
Chettle, *Death of Robert Earl of Hunt-
ingdon*, I. II. "Three mortal wounds

have let in piercing air, And at their
gaps his life is clean let out"

121 fear me] frighten me, as in
Lyly, *Sapho and Phao*, V II, and
Lochrine, V IV "Think'st thou to fear
me with thy taunting braves"

122 Unfather'd] supernaturally be-
gotten For the once general belief
in the existence of "unfathered" children
—a belief shared by Luther—Rofe re-
fers to Spenser, *Faerie Queene*, III III
13, where we read that the prophet
Merlin "was not the sonne Of mortall
Syre . . . But wondrously begotten

. . . By false illusion of a guilefull
Spright On a faire Lady Nonne"
Montaigne was sceptical on the subject,
but records that "in Mahomet's religion
. . . are many Merlins found, That is
to say, fatherles children" For "un-
father'd" in the sense "not possessing
fathers," cf "ungodmother'd varlets,"
a gibe at the Puritans, in *The Puritan*,
I. III For "heirs," offspring, cf *Venus
and Adonis*, Ded. "the first heir of
my invention"

122. loathly . . .] monstrous births,
monstrosities The form "loathly,"
loathsome, occurs four times in Shake-
speare (in *Othello*, III. IV 63, as a variant
with "loathed")

123, 124. The . . . over] Cf *Mid-
summer-Night's Dream*, II. I. 106-114.

Clar. The river hath thrice flow'd, no ebb between, 125
 And the old folk, time's doting chronicles,
 Say it did so a little time before
 That our great-grandsire, Edward, sick'd and died
War Speak lower, princes, for the king recovers.
Glou. This apoplexy will certain be his end. 130
King. I pray you, take me up, and bear me hence
 Into some other chamber: softly, pray. [*Exeunt.*]

SCENE V.—*Another chamber*

The KING lying on a bed: CLARENCE, GLOUCESTER, WARWICK,
and others in attendance.

King. Let there be no noise made, my gentle friends;
 Unless some dull and favourable hand
 Will whisper music to y weary spirit

125. *flow'd*] *flowed* Q. 128 *great-grandsire*] *grandsire* Ff 3, 4. 132.
softly, pray] *softly 'pray* Ff, om. Q 132. *Exeunt.*] Cambridge Edd
 SCENE V.] Cambridge Edd The King . . .] Cambridge Edd, om Q, Ff.

125. *The . . between*] It is recorded by Holinshed that on October 12th, 1411, the Thames flowed thrice without an ebb between. The portent is capable of a purely natural interpretation, a tide and a tidal wave synchronizing in the river Thames is a well-known phenomenon. Lunar eclipses were supposed to cause extraordinary flows and ebbs in the Thames, cf Nashe, *Summer's Last Will* (Haz. *Dods*, viii 38) "in the year She was eclips'd, when that the Thames was bare"

127, 128 *it . . died*] No authority for this statement is known. *Sick'd*, sickened, fell ill; Peele, *Battle of Alcasar*, I. II. "To sick"

SCENE V.

The change of scene, which is not marked in Ff, was first suggested by Dyce in a stage-direction. "They place the King on a bed, a change of scene being supposed here" An actual change of scene was first marked by Cambridge Edd. It is clear, from lines 231-239 *post*, that the King's swoon, described in lines 110-132 of the last scene, took place in the Jerusalem Chamber in Westminster Abbey,

and from iv iv 131, 132, and iv v. 239, that the King was removed on his recovery to "some other chamber." In the latter chamber the present scene is laid. Many editors mark no change of scene and follow Capell's stage-direction, according to which the King is "conveyed into an inner part of the room and laid upon a bed." Cambridge Edd object to this arrangement "that the King must be lying, not at the back, but in front of the stage, where he could be seen and heard by the audience"

2 *dull*] "producing dullness, disposing to sleep" (Malone and Schmidt), "gentle, soothing" (Johnson), "slow" (Hudson, citing Baret "*Dullness*, slowness" and "Slow, dull . . . drousie . . .").

2 *favourable*] favouring, gracious. For this epithet Shakespeare was, perhaps, indebted to Kyd, *Soliman and Perseda*, I iv "Thanks, worthy sir, whose favourable hand Hath entered such a youngling in the war"

3 *music to . . spirit*] For the remedial or alleviative effects once ascribed to music, see Marlowe, *Tamburlaine the Great*, Part II. II. iv

War Call for the music in the other room.
King. Set me the crown upon my pillow here. 5
Clar. His eye is hollow, and he changes much.
War Less noise, less noise!

Enter PRINCE HENRY.

Prince. Who saw the Duke of Clarence?
Clar. I am here, brother, full of heaviness.
Prince How now! rain within doors, and none abroad!
 How doth the king? 10
Glou Exceeding ill.
Prince. Heard he the good news yet?
 Tell it him
Glou He alter'd much upon the hearing it.
Prince. If he be sick with joy, he'll recover without physic.
War. Not so much noise, my lords: sweet prince, speak
 low; 15

The king your father is disposed to sleep.
Clar Let us withdraw into the other room.
War Will't please your grace to go along with us?
Prince No; I will sit and watch here by the king
 [Exeunt all except the Prince.
 Why doth the crown lie there upon his pillow, 20
 Being so troublesome a bedfellow?
 O polish'd perturbation! golden care!

7. Enter . . .] Enter *Harry*. Q. 9, 10. *How now!* . . . *king?*] as prose
 Ff. 11 *Glou*] *Hum* Q (throughout). 11, 12. *Heard* . . . *hum*] one
 line Q. 13. *alter'd*] *altred* Q (Cap., Steev.), *vtred* Q (Mus., Dev.). 14. *If*
he . . . *physic*] prose Q, two lines, the first ending *loy* in Ff. 15. *Not*
low,] as in Pope, prose Q, two lines in Ff 18 *Will't?*] *Will* Q. 19
 Exeunt . . .] Rowe.

"Zenocrate . . . Some music and my
 fit will cease," and Lyly, *The Woman*
in the Moone, I 1 —

"I haue heard that Musick is a meane
 To calme the rage of melancholy
 moode."

Also Beaumont and Fletcher, *Valentinian*, v 11 "*Lyc* Sicker and sicker,
 Proculus . . . *Lycin* The soft music,
 And let one sing to fasten sleep upon
 him!" Kircher, in 1641, ascribed
 magnetic power to music (*Magnus, sive*
de arte magnetica).

6 *changes*] grows pale, as in *Henry*
 V ii. 11 73.

9. *How* . . . *rain within doors*] For

this conceit, cf *Two Italian Gentlemen*
 (c. 1584), II. iv "whats the cause Of
 these your troubled lookes that I be-
 holde, What rain is threatned by these
 stormy flaws?"

13 *alter'd*] *sc* for the worse, sickened.
 19. *watch* . . .] To watch by the
 bedside of a sick relative or friend
 during sleep was regarded as an office
 of love, see Middleton, *A Mad World*,
my Masters, III 11 "we'll both sit here
 and watch by her" (see context).

22 *perturbation* cause of agitation
 So in R. Taylor, *The Hog Hath Lost his*
Pearl, v. 1 "He is not tortur'd there
 . . . With molten gold . . . Or any
 such molesting perturbation"

That keep'st the ports of slumber open wide
 To many a watchful night! sleep with it now!
 Yet not so sound and half so deeply sweet 25
 As he whose brow with homely biggen bound
 Snores out the watch of night. O majesty!
 When thou dost pinch thy bearer, thou dost sit
 Like a rich armour worn in heat of day,
 That scalds with safety. By his gates of breath 30
 There lies a downy feather which stirs not.
 Did he suspire, that light and weightless down
 Perforce must move My gracious lord! my father!
 This sleep is sound indeed, this is a sleep,
 That from this golden rigol hath divorced 35

30. *scalds*] Theobald, *scaldst* Q, *scald'st* Ff. 31. *downy*] *dowlny* Q,
dowlney Ff 1-3 32. *down*] *dowlne* Q, Ff 1, 2, *dowlne* F 3 33. *move*
My] *move my* Q 35. *rigol*] F 4; *Rigoll* the rest

23. *ports*] gates Cf. Beaumont and Fletcher, *Two Noble Kinsmen*, v. i: "thine ear . . . into whose port ne'er entered wanton sound"

24. *watchful*] wakeful, sleepless.

24. *sleep* . . . *it*] Hanmer read *he sleeps with't*, and Vaughan proposed *sleep hath he or sleepeth he*

25. *and*] Capell conjectured *nor*.

26. *whose*] Keightley read *who*, *his*, and Vaughan proposed *who's* or *he*, *his Biggen*, a coif or coarse linen cloth bound round the head to serve as a nightcap, so called from the headbands or caps worn by *béguines*, the members of a religious order, first established at Liège in the early thirteenth century Cf. Jonson, *The Fox*, v. vi "Get you a biggin more, your brain breaks loose", Fletcher, *Monsieur Thomas*, III. i "say the Devil were sick . . . and his head bound with a Biggin", Massinger, *The Unnatural Combat*, IV. ii

27. *watch of night*] period of wakefulness (cf. "in the watches of the night"), or the period of night, in which vigilant guard is kept Craig paraphrases as "all the night," comparing *Othello*, I. i. 124

28. *pinch*] afflict, as in *1 Henry IV* I. iii. 229

30. *scalds* . . . *safety*] scorches the wearer while shielding him from danger, cf. *The tryall of Chaucery*, v. 1 "the heat's [so] great It burnes [us] in our Armour as we march" For

"scalds," scorches, cf. Massinger and Field, *The Fatal Dowry*, I. ii "The scalding summer's heat," and T. Heywood, *The Fair Maid of the Exchange* (Pearson, II. 16) "the scalding ardour of the Sunne."

30. *his* . . . *breath*] Cf. Middleton and Dekker, *The Roaring Girl*, Prologue "her gates of hearing," probably an imitation of the text, and Dekker, *Old Fortunatus* (Pearson, I. 130) "The Ruby-coloured portals of her speech." For the transposition of the pronoun, cf. Peele, *Edward I* xxv "my course of speech"

31. *downy*] The spellings *dowlney* (Q) and *dowlney* (Ff 1-3) are due to confusion between "down," soft plumage, and "dowle," soft fine feather (as in *Tempest*, III. iii. 65 "One dowle that's in my plume")

32, 33. *Did* . . . *move*] This test is proposed by Cornelia in reference to Marcello, in Webster, *The White Devil*, IV. v "Fetch a looking-glass. see if his breath will not stain it; or pull out some feathers from my pillow, and lay them to his lips." *Suspire*, draw breath

35. *golden rigol*] Cf. Dekker, *Old Fortunatus* (Pearson, I. 93) "these browes fill vp The golden circle of rich Portugall," where "golden circle" is perhaps an adaptation of "golden rigol" in the text *Rigol*, ring, circle, from F. *rigole*, water-course, furrow,

So many English kings. Thy due from me
 Is tears and heavy sorrows of the blood,
 Which nature, love, and filial tenderness,
 Shall, O dear father, pay thee plenteously
 My due from thee is this imperial crown, 40
 Which, as immediate from thy place and blood,
 Derives itself to me. Lo, here it sits,
 Which God shall guard and put the world's whole
 strength
 Into one giant arm, it shall not force
 This lineal honour from me: this from thee 45
 Will I to mine leave, as 'tis left to me. [*Exit.*

King. Warwick! Gloucester! Clarence!

Re-enter WARWICK, GLOUCESTER, CLARENCE, *and the rest.*

Clar. Doth the king call?

War. What would your majesty? How fares your grace?

King. Why did you leave me here alone, my lords? 50

Clar. We left the prince my brother here, my liege,

Who undertook to sit and watch by you.

King. The Prince of Wales! Where is he? let me see him:

He is not here

War. This door is open, he is gone this way. 55

Glou. He came not through the chamber where we stay'd.

King. Where is the crown? who took it from my pillow?

War. When we withdrew, my liege, we left it here.

36 *due*] *deaw* Q. 42. *here*] *where* Q. 43-46 *Which . . . to me*] divided as in Q, as five lines, ending *guard*. *Arme, from me, leave, to me*, in Ff. 43 *God*] *Heaven* Ff. 47. *Re-enter* . . .] Capell (subst), *Enter Warwick, Gloucester, Clarence*. Q, Ff (before line 47). 49 *How . . . grace*] as in Rowe; prose Ff, om Q. 51-53. *We . . . here*] prose Q. 54. *He . . . here*] om. Ff. 57. *Where . . . pillow*] as prose in Ff.

drill, groove, whence in English the meanings "rill, groove running round a thing, ring, circle" Cf. *Rape of Lucrece*, 1745 "About . . . a watery rigol [= rill of water] goes", Hollyband "the chime of the Hoggeshead in the which the rigoll is indented." Nashe, *Lenten Stiffe* (Grosart, v 284) "the ringoll, or ringed circle", C. Cotton, *Scarronides*, 1664 (ed 1715, p. 58) "a Rigil with one Stone"

37. *the blood*] natural feeling, cf *Revenge for Honour*, III 1 "our father Is so severe a justicer, not blood Can

make a brēech upon his faith to justice"

41 *immediate*] passing in direct succession, or "next in succession" (to).

42 *Derives itself*] passes by descent, as in *Much Ado*, IV 1 137

43-46 *Which . . . to me*] Cf. Peele, *Battle of Alcazar*, v i, where Argerd Zareo gives the crown to Muly Mahamet "From him to thee . . . as true-succeeding prince . . . We give this kingly crown . . ." and Mahamet replies, "as my lawful right, With God's defence . . . shall I it keep!"

King. The prince hath ta'en it hence: go, seek him out.

Is he so hasty that he doth suppose

60

My sleep my death?

Find him, my Lord of Warwick; chide him hither.

[*Exit Warwick.*]

This part of his conjoins with my disease,

And helps to end me. See, sons, what things you are!

How quickly nature falls into revolt

65

When gold becomes her object!

For this the foolish over-careful fathers

Have broke their sleep with thoughts, their brains with care,

Their bones with industry;

For this they have engrossed and piled up

70

The canker'd heaps of strange-achieved gold;

59-64. *The prince . . . are*'] arranged as by Capell, as five lines, ending *out . death ? hither. disease, are* in Q, as seven lines, ending *hence . out. suppose Warwick conioynes me. are* in Ff. 62 *Exit . . .*] Capell. 68, 69. *Have . . . industry . . .*] arranged as by Pope; as two lines, the first ending *thoughts*, in Q, Ff. 68 *sleep . . . thoughts*] *sleepes . . . thoughts* Ff 70. *piled*] *pull'd* Q. 71. *strange-achieved*] hyphen Ff, *strange atcheued* Q

63 *part*] the part of a disloyal son—a metaphor from the theatre, cf Jonson, *Staple of News*, I. II “he was to be drunk by his part”, Beaumont and Fletcher, *The Custom of the Country*, III. II “I . . . act that part belongs to you”, *The Puritan*, III. I “’twas out of my part . . . to be hurt on the leg”; *The Merry Devil of Edmonston*, v. vi. Schmidt explains as “characteristic action,” and Onions as “piece of conduct, act, action,” as in *Twelfth Night*, v. I 373 *Conjoins with*, joins forces with—a military metaphor, cf *Cæsar’s Revenge*, IV. IV “our armies both conioyned in one,” and T. Heywood, *Edward the Fourth*, Part II. (Pearson, I. 99) “King Edward’s hope of my conioining with him”

64-79 *See, sons . . .*] The theme of these lines was perhaps suggested by Kyd, *The Spanish Tragedy* (Haz. Dods., v. 104). “*Hieronimo . . . My son! and what’s a son,*” etc. Cf Webster, *The White Devil*, I. II: “See the curse of children! In life they keep us frequently in tears, And in the cold grave leave us in pale fears.”

67 *careful*] solicitous for his sons’ welfare, cf II. IV. 314 *ante*, and Chapman, Jonson and Marston, *Eastward Hoe*, v. v “Behold the careful father, thrifty son”

68 *sleep . . . thoughts*] Rowe read *sleeps . . . thought Thoughts*, cares; cf *Troilus and Cressida*, IV. II. 6 “infants’ [sleep] empty of all thought.”

70. *engrossed*] amassed

71. *canker’d*] corroded. Lyly, *Euphues, Anatomy of Wyt* (Bond, I. 193). “a cankered storehouse of all strife,” and *Arden of Feversham*, III. II. “let this sword rust and canker”

71. *strange-achieved*] strangely won, whether (1) in distant lands, (2) in extraordinary ways, or (3) by arts or means beyond the reach of ordinary men These senses, all of which may be included in the use of “strange,” in the text, occur separately, cf. (1) *Love’s Labour’s Lost*, IV. II. 136, and Mayne, *The City Match*, III. II “We took him [a man-fish] strangely [= abroad] in the Indies, near the mouth of Rio de la Plata”, (2) *Much Ado*, IV. I. 254 “to strange sores strangely they strain the cure”; (3) Middleton, *A*

For this they have been thoughtful to invest
 Their sons with arts and martial exercises :
 When, like the bee, culling from every flower
 The virtuous sweets, 75
 Our thighs pack'd with wax, our mouths with honey,
 We bring it to the hive ; and, like the bees,
 Are murder'd for our pains. This bitter taste
 Yield his engrossments to the ending father.

74. *culling*] *toling* Q, *toyleing* Dering MS 75-79. *The . . . father*] arranged as by Capell (after Q), as five lines, ending *Wax, Hine, paines engrossments, Father*. Ff. 75. *The . . . sweets*] om. Q. 76. *thighs pack'd*] *thigh, packt* Q. 78. *murder'd*] Pope, *murdered* Q, *murthered* Ff. 79 *Yield*] Rowe, *Yeelds* Q, Ff 1, 2, *yields* Ff 3, 4.

Chaste Maid in Cheapside, III. III
 "Strange hidden ways, which none but
 love could find," and Shakerley Mar-
 mion, *The Antiquary*, I. I. "he has
 arriv'd, Through strange discoveries
 and compendious ways, To a most
 perfect knowledge of himself."
 "Strange-achieved" has been other-
 wise explained as (a) gained by wrong
 means, (b) "gained and yet not en-
 joyed" (Schmidt), "gained for the
 enjoyment of others" (Onions),
 72 *thoughtful*] careful. *Invest*,
 endow

73 *arts . . .*] arts and arms, the two
 branches of a polite education in the six-
 teenth century Massinger, *The Great
 Duke of Florence*, I. I. "For training
 up my youth in arts and arms", Mid-
 dleton, *The World Tost at Tennis*
 (Bullen, vii. 160). "Pallas . . . god-
 dess of arts and arms, Of arms and
 arts, for neither have precedence, For
 he's the complete man partakes of
 both"

74. *culling*] Steevens was perhaps
 right in reading *tolling*, as Boswell-
 Stone (*Old Spelling Shakespeare*) in
 retaining *toling* (Q). With the read-
 ing *tolling*, however, it is superfluous
 to keep the words "The virtuous
 sweets" (line 75), which were presuma-
 bly an interpolation necessitated by
 the change of *toling* (Q) into *culling* (Ff).
 "To toll" occurs in *King John*, III. I
 154 *Virtuous*, having beneficial prop-
 erties

76 *Our . . .*] So in Massinger, *The
 Great Duke of Florence*, I. II: "an
 industrious bee, That crops the sweet
 flowers . . . And . . . returns Loaden

with wax and honey to our hive."
 Usually the bee is described as returning
 to the hive with thighs laden with
 honey, as in Dekker, *The Honest Whore*,
 Part II (Pearson, II 167) "All here
 are . . . one swarme of Bees, and
 strive To bring with weaned thighs
 honey to the Hine," and the same
 author's *Whore of Babylon* (Pearson,
 II 229) "Bees . . . bring thighs laden
 With honey" We read, however, in
 Middleton, *The Family of Love*, v. III
 "bees . . . Come home crura thymo
 plenæ," a passage pointing to Virgil,
Georgics, IV. 181, as the source of
 Elizabethan references to the method
 in which the bee carries its booty to
 the hive. Modern research has shown
 that the worker bee carries pollen in a
 cavity on the central joint of the hind
 pair of legs, that the nectar having been
 sucked from the flower is conveyed into
 the mouth and thence down the gullet
 into the honey-bag and that the wax is
 secreted in "wax-pockets situated on
 the ventral surface of the abdomen"
 Again it is not the worker-bees who
 are murdered for their pains; the
 workers massacre the drones when
 swarming time is over and the supply
 of honey decreases. Little was directly
 known of the habits of the bee in the six-
 teenth century, though its natural history
 became again the subject of study with
 Edward Wotton (1492-1555) and Con-
 rad Gesner, whose works "contain
 numerous trustworthy observations" (J.
 Arthur Thomson).

78, 79. *This . . . engrossments*] The
 treasures he has stored up yield this
 bitter taste. *Ending*, dying, cf. *Rape
 of Lucrece*, 1612.

Re-enter WARWICK.

Now, where is he that will not stay so long 80

Till his friend sickness hath determined me?

War. My lord, I found the prince in the next room,

Washing with kindly tears his gentle cheeks,

With such a deep demeanour in great sorrow,

That tyranny, which never quaff'd but blood, 85

Would, by beholding him, have wash'd his knife

With gentle eye-drops. He is coming hither.

King. But wherefore did he take away the crown?

Re-enter PRINCE HENRY.

Lo, where he comes. Come hither to me, Harry.

Depart the chamber, leave us here alone. 90

[*Exeunt Warwick and the rest.*]

Prince. I never thought to hear you speak again.

King. Thy wish was father, Harry, to that thought:

I stay too long by thee, I weary thee.

Dost thou so hunger for mine empty chair

That thou wilt needs invest thee with my honours 95

Before thy hour be ripe? O foolish youth!

Thou seek'st the greatness that will overwhelm thee.

Stay but a little, for my cloud of dignity

Is held from falling with so weak a wind

That it will quickly drop: my day is dim. 100

Thou hast stolen that which after some few hours

Were thine without offence; and at my death

Thou hast seal'd up my expectation.

80. *Re-enter W.*] Capell; Enter W. Ff; Enter W. Q (after line 81) 81.
hath] hands Q 84. *deep*] om. Oxford 89. *Re-enter*] *Re-enter Prince.*
Capell, Enter *Prince Henry* Ff, Enter *Harry* Q (after line 87) 90 *Exeunt*
. . .] Capell, *exeunt. Q.*, Exit Ff. 94. *mine*] my Ff. 95. *my*] mine Ff.

81. *determined*] ended, Cf. *1 Henry VI. iv. vi. 9.*

83. *kindly tears*] (1) natural ("not feigned," Schmidt) tears, (2) tears of filial love. For "kindly" in the sense of (2) cf. *Much Ado*, iv. 1. 75, where kindly = natural, belonging to a father.

84 *deep demeanour*] his demeanour evincing deep emotion.

85-87. *tyranny . . . eye-drops.*] Cf. Massinger, *The Great Duke of Florence*, v. iii "What . . . cannibal . . . But, looking on your sweetness, would

forget his cruel nature, and let fall his weapon!" *Tyranny*, cruelty, cf *Venus and Adonis*, 737. *By beholding*, beholding, cf Jonson, *Every Man out of his Humour*, II. II. "[will] any noble or true spirit . . . think his own worth impeached, by beholding his [Brisk's] motley inside?" and Dekker, *Old Fortunatus* (Pearson, I. 150)

93 *by*] with Herford explains as "in thy opinion"

103 *seal'd up*] confirmed. Middleton, *Mayor of Queenborough*, III. II. "I'll . . . seal the deed up."

Thy life did manifest thou lovedst me not,
 And thou wilt have me die assured of it. 105
 Thou hidest a thousand daggers in thy thoughts,
 Which thou hast whetted on thy stony heart,
 To stab at half an hour of my life.
 What! canst thou not forbear me half an hour?
 Then get thee gone and dig my grave thyself, 110
 And bid the merry bells ring to thine ear
 That thou art crowned, not that I am dead.
 Let all the tears that should bedew my hearse
 Be drops of balm to sanctify thy head:
 Only compound me with forgotten dust; 115
 Give that which gave thee life unto the worms.
 Pluck down my officers, break my decrees,
 For now a time is come to mock at form:
 Harry the fifth is crown'd up, vanity!
 Down, royal state! all you sage counsellors, hence! 120
 And to the English court assemble now,
 From every region, apes of idleness!

106. *hidest*] *hidst* Q, *hid'st* Ff. 107. *Whsch*] *Whom* Q. 108 *life*] *fraile*
life F 3; *fraile life* F 4. 111. *thine*] *thy* Ff. 119. *Harry*] *Henry* Ff.

106. *Thou . . . thoughts*] Cf. Middleton and Dekker, *The Roaring Girl*, iv 11 "Thou'st stuck ten thousand daggers through my heart"

107. *stony heart*] From *Ezekiel*, xi. 19 So in 2 *Henry VI.* v ii. 50, 51 "My heart is turn'd to stone and while 'tis mine It shall be stony."

109 *forbear*] spare.

111, 112 *bid . . . dead*] For the thought, cf. *Sir Thomas Wyatt* (Pearson's *Dekker*, iii. 86), where Guilford warns Lady Jane. "The flattering belles that shrilly sound At the Kings funerall with hollow heartes, Will cowardly call thee Soueraigne." For the contrast between coronation bells and those that ring for the dead, cf. Wilkins, *Miseries of Enforced Marriage*, iv. "like bells whose music rings On coronation day for joy of kings . . . not like tolls, That summons living tears for the dead souls" Allusion is frequently made to the duty of mourners to ring for the dead See Fletcher, *The Wild-Goose Chase*, iv. iii "Oriana. . . . I shall die to-morrow, And will you ring the bells?" Middleton,

Michaelmas Term, iv iv: "Quo. What a beloved man did I live! My servants gall their fingers with ringing, my wife's cheeks smart with weeping," etc; Chapman, *An Humorous Day's Mirth*, xi. "my father and my mother died both in a day, and I rung me a peal for them" Hentzner (*Travels in England*, 1598) noted the English fondness for bell-ringing In London, he says, "it is common for a number of them, that have got a glass in their heads, to go up into some belfry, and ring the bells for hours together" (Rye). Cf. Jonson, *The Magnetic Lady*, iv iii.

114 *balm*] the consecrated oil used to anoint the king at his coronation. T. Heywood, *Edward the Fourth*, Part I (Pearson, i 55) "the balm vpon his head"

118. *form*] laws and good usages. So in *Sir Thomas More*, ii iv "Submyt you . . . Geue vp yoursealfe to forme, obey the maiestrate," and Ford, *Love's Sacrifice*, i i. "Should forme [i.e. usage, ceremony] . . . Prevail above affection."

120. *state*] dignified ceremonial, pomp.

Now, neighbour confines, purge you of your scum.
 Have you a ruffian that will swear, drink, dance,
 Revel the night, rob, murder, and commit 125
 The oldest sins the newest kind of ways?
 Be happy, he will trouble you no more;
 England shall double gild his treble guilt,
 England shall give him office, honour, might;
 For the fifth Harry from curb'd licence plucks 130
 The muzzle of restraint, and the wild dog
 Shall flesh his tooth on every innocent.
 O my poor kingdom, sick with civil blows!
 When that my care could not withhold thy riots,
 What wilt thou do when riot is thy care? 135
 O, thou wilt be a wilderness again,
 Peopled with wolves, thy old inhabitants!

Prince. O, pardon me, my liege! but for my tears,
 The moist impediments unto my speech,
 I had forestall'd this dear and deep rebuke, 140
 Ere you with grief had spoke and I had heard
 The course of it so far. There is your crown,
 And He that wears the crown immortally

123 *neighbour confines*] hyphen Ff. 124. *ruffian*] *ruffin* Q. 124. *will*] *swill* F 1. 124, 125 *swear*, . . . *murder*,] *sweare* ? *drinke* ? *dance* ? . . .
night ? *Rob* ? *Murder* ? Ff. 124 *dance*] and *dance* Ff 3, 4. 128. *gild*] Q;
gild'd Ff 1-3, *gild'd* F 4. 128 *guilt*] *gilt* Q. 131. *muzzle*] *mussel* Q.
132. *on*] *in* Ff. 138. O . . . *tears*,] as two lines Ff 139 *moist*] *most* Ff.

123 *confines*] regions, as in *Julius Caesar*, III 1 272.

124. *dance*] Dancing is frequently catalogued in the drama with drinking, swearing and other familiar vices; e.g. in Jonson, *Every Man in his Humour* I. iv "He and his wild associates . . . Swear, leap, and dance, and revel night by night." Men in their cups appear to have indulged in dancing so that it was regarded as one of the forms of debauchery associated with the licence of the tavern. See Peele, *Fests of George Peele* (Bullen, II 396), where, in a description of a tavern supper, we read that George's friends, who were "passing merry, no chere wanting, wine enough, music playing," were "skipping and dancing" when George left them.

126. *kind of ways*] Capell proposed to read *kinds of way*, but change is unnecessary, "Kind of way" is a

group substantive (cf. Porter, *Two Angry Women of Abington* [Haz. Dods., VII 309] "each kind of way"), inflected in the plural as in the text.

128 *double* *guilt*] For quibbles on "gild" or "gilt," and "guilt," see *Henry V* II Cho 26, *Macbeth*, II II 55, 56, and *Sir Thomas Wyatt* (Pearson's *Dekker*, III III) "these light crownes, that with blood are double guilt" *Edward the Third*, IV IV. "double guilt"

132 *flesh*] A metaphor from the use of "flesh" in the sense "to stain a weapon by plunging it into flesh," as in *Henry VI*. IV VII. 36

133 *civil*] inflicted in civil war, cf. "civil wounds" in *Richard II*. I. III 128 140. *dear* . . .] grievous, as often, or "earnest" *Deep*, severe.

143 *immortally*] eternally, as in Peele, *Order of the Garter* (Bullen, II. 336): "that your names immortally

Long guard it yours! If I affect it more
 Than as your honour and as your renown, 145
 Let me no more from this obedience rise,
 Which my most inward true and duteous spirit
 Teacheth, this prostrate and exterior bending.
 God witness with me, when I here came in,
 And found no course of breath within your majesty, 150
 How cold it struck my heart! If I do feign,
 O, let me in my present wildness die,
 And never live to show the incredulous world
 The noble change that I have purposed!
 Coming to look on you, thinking you dead, 155
 And dead almost, my liege, to think you were,
 I spake unto this crown as having sense,
 And thus upbraided it: "The care on thee depending
 Hath fed upon the body of my father,
 Therefore, thou best of gold art worst of gold: 160
 Other, less fine in carat, is more precious,
 Preserving life in medicine potable,

147. *inward . . . duteous*] true, and *inward duteous* Ff. 148, 149. *bending*.
God . . . me, when] bending, *God . . . me*. When Q, bending. *Heaven . . . me*,
 when Ff. 157. *thus*] the Ff 160. *worst of*] worse than Q. 161. *fine in*
carat, is more] Rowe (reading *carrat*), *fine in Charract, is more* Ff 1-3, *fine in*
Carract, is more F 4, *fine, in karrat more* Q.

may shine In these records, not earthly,
 but divine", and in *The Contention*
between Liberality and Prodigality, II.
 iv. So "immortal" = eternal, in Ford,
Love's Sacrifice, IV i

144 *affect*] aspire to (as in *2 Henry*
VI, IV vii 103), or "care for, love."

146 *obedience*] attitude of obedience
 or submission, obeisance We owe to
 Capell the insertion of a comma after
Teacheth in line 148, which gives a
 more satisfactory sense than the punctu-
 ation of Q and Ff.

147 *inward*] sincere.

150 *course*] current Peele, *Edward*
the First, sc xxv "remorse doth stop
 my course of speech"

151. *cold struck*] it chilled, dis-
 spirited Cf *Edward the Third*, III.
 ii "These . . . surmises strike many
 . . cold vnto the heart", Dekker,
If This Be Not a Good Play, etc
 (Pearson, III. 350). "Strikes it so cold
 to thy heart?" Middleton, *Father*
Hubburds Tales (Bullen, VIII 76), and
The Phoenix, I. vi "News as cold to
 the heart as an old man's kindness."

Also Greene, *Defence of Conny-Catching*
 (Grosart, xi 90).

161. *less . . . carat*] less fine in
 respect to the standard of purity of gold
 (pure gold being 24 carats), less pure.
 So fig in Jonson, *The Magnetic Lady*,
 I. i "I cannot cry his carat up
 enough: He is unvaluable." The
 word also occurs as the name of a
 measure of weight for gold and precious
 stones (about 3½ grains), as in *Comedy*
of Errors, IV i 28 (*charect*, F), Jonson,
The Fox, I i "Tell him, it [a pearl]
 doubles the twelfth carat," and *The*
Magnetic Lady, I i

161. *precious*] With a play on the
 senses of "precious" (1) of great
 price, and (2) of medicinal value,
 efficacious, as in Middleton, *A Mad*
World, my Masters, III ii, where
 "aurum potabile or his tincture" is
 named as an ingredient in a "precious
 cordial" and is pronounced by Sir
 Bounteous to be "Very precious, sir."

162 *medicine potable*] Cf. J. Shirley,
The Arcadia, III ii "if this be gold,
 'tis liquid, d yet too thick to be

But thou, most fine, most honour'd, most renown'd,
 Hast eat thy bearer up." Thus, my most royal liege,
 Accusing it, I put it on my head, 165
 To try with it, as with an enemy
 That had before my face murder'd my father,
 The quarrel of a true inheritor.
 But if it did infect my blood with joy,
 Or swell my thoughts to any strain of pride; 170
 If any rebel or vain spirit of mine
 Did with the least affection of a welcome
 Give entertainment to the might of it,
 Let God for ever keep it from my head,
 And make me as the poorest vassal is, 175
 That doth with awe and terror kneel to it!

King O my son,

God put it in thy mind to take it hence,
 That thou mightst win the more thy father's love,
 Pleading so wisely in excuse of it! 180
 Come hither, Harry, sit thou by my bed;
 And hear, I think, the very latest counsel
 That ever I shall breathe. God knows, my son,

164 *Hast* . . . *liege*,] as two lines in Ff. 164. *thy*] the Ff. 164 *most*] om Ff. 167 *murder'd*] *murdr'd* Ff 1-3, *murdr'd* F 4, *murder'd* Q. 174. *God*] *heaven* Ff (throughout the scene) 177. *O my son*,] om Q 178. *put it*] *put* Q. 179. *win*] *royne* (*joyne* or *joyn*) Ff.

potable, as they say" Galen, in his *De Sanitate Tuenda*, commended gold as restorative (see *Lingua*, II v), but its medicinal value was in debate among physicians in the sixteenth and seventeenth centuries. Burton, *Anatomy of Melancholy*, Part II. Sec. 4, I, 4, cites Matthiolus, who, he says, "approves of potable gold . . . and holds . . . that chronic diseases can hardly be cured without mineral medicines" On the other hand, Webster (*Duchess of Malfi*, II iv) wrote "Nor is it [gold] physical though some fond doctors Persuade us seeth't in cullises." Sir Thomas Browne, who discusses the question in *Vulgar Errors*, II v, comes to the conclusion "Although the substance of gold be not immuted . . . yet that from thence some virtue may proceed either in substantial reception or infusion, we cannot safely deny" See also Lyly, *Midas*, II II "golde boyld, for a consuming bodie",

Munday and Chettle, *Death of Robert Earl of Huntingdon*, I II "I'll add a precious drink, . . . There's in it . . . Gold's rich elixir, Oh, 'tis precious!" and Jonson, *The Fox*, I I

168 *inheritor*] owner, as in *Love's Labour's Lost*, II I. 5

170 *strawn*] high-pitched emotion, as in *Love's Labour's Lost*, v. II 768.

171. *vain*] vain-glorious

172 *affection*] feeling

175 *vassal*] holder of land by feudal tenure, hence "subject"

182, 183 *h'ar* . . . *breathe*] So Cromwell to his son, in *Thomas Lord Cromwell*, v v "Mark, boy, the last words that I speak to thee" The last words of a dying man were supposed to be often prophetic. See *Sir Thomas Wyatt* (Pearson's *Dekker*, III. 127). "Oft dying men are filld with prophesies," and *1 Henry IV* v. IV 83 *Latest*, last, as in *3 Henry VI*. II, I. 108,

By what by-paths and indirect crook'd ways
 I met this crown; and I myself know well 185
 How troublesome it sat upon my head.
 To thee it shall descend with better quiet,
 Better opinion, better confirmation,
 For all the soil of the achievement goes
 With me into the earth It seem'd in me 190
 But as an honour snatched with boisterous hand,
 And I had many living to upbraid
 My gain of it by their assistances,
 Which daily grew to quarrel and to bloodshed,
 Wounding supposed peace· all these bold fears 195
 Thou see'st with peril I have answered;
 For all my reign hath been but as a scene
 Acting that argument: and now my death
 Changes the mood, for what in me was purchased,
 Falls upon thee in a more fairer sort, 200
 So thou the garland wear'st successively

184. *crook'd ways*] hyphen Ff 194. *grew to*] *grew to a* Ff 2-4. 195
Wounding . . . *fears*] as two lines in Ff 199 *mood*] Q, *Moode* Ff 1, 2,
mode Ff 3, 4.

184 *indirect*] not straightforward,
 devious Fletcher and Massinger, *The
 False One*, III 1 "Let indirect and
 crooked counsels vanish, And straight
 and fair directions, etc," and Greene,
James the Fourth, I II "men of art,
 that rise by indirection To honour,"
 where "indirection" = malpractice (as
 in *King John*, III. 1 276)..

187. *better quiet*] better conscience;
 or "more general acquiescence."

188. *opinion*] public opinion, as in v.
 II. 128 *post*. *Confirmation*, corroboration
 by hereditary and prescriptive right,
 popular consent, etc

191. *boisterous*] violent, as in *As You
 Like It*, II III 32 "with a base and
 boisterous sword," and Fletcher and
 Massinger, *The Little French Lawyer*,
 v. 1.

195 *supposed peace*] existing in name
 only. *Fears*, persons held in appre-
 hension, cf. Fletcher, *Valentinian*, IV
 I, where Valentinian resolves to pro-
 cure the death of Aecius "he's
 dangerous . . . and, though a friend, a
 feared one; And such I must not sleep
 by . . . if I must perish, Yet shall my
 fears go foremost."

197, 198. *scene* . . . *argument*] a
 chronicle play of a "troublesome"
 reign.

199 *mood*] A figurative use of the term
 "mood," i.e. the key in which music
 is written ("associated with 'mood'
 = state of mind," Onions) Modern
 editions generally read *mode* (Ff 3, 4).
Purchased, acquired by violence or
 doubtful means (cf. Spenser, *Faerie
 Queene*, I III. 16 "purchase criminal"),
 or perhaps the word is used, as Malone
 suggests, in its legal sense "acquired
 by a man's own act, as opposed to an
 acquisition by descent"

200 *more fairer*] So in *Edward the
 Third*, II 1

201 *garland*] crown, as in *Holinshed*
 (see *Introd* p. xlv). So, in *Sir Thomas
 Wyatt* (Pearson's *Dekker*, III. 121),
 Guilford and Lady Jane are charged
 with having "manifestly adorned
 [themselves] . . . with the States
 garland Imperiall" *Successively*, in
 lineal descent, by right or order of
 succession, cf. Kyd, *Spanish Tragedy*,
 III "The only hope [a son] of our
 successive line,"

Yet, though thou stand'st more sure than I could do,
 Thou are not firm enough, since griefs are green,
 And all my friends, which thou must make thy
 friends,
 Have but their stings and teeth newly ta'en out; 205
 By whose fell working I was first advanced
 And by whose power I well might lodge a fear
 To be again displaced which to avoid,
 I cut them off; and had a purpose now
 To lead out many to the Holy Land, 210
 Lest rest and lying still might make them look
 Too near unto my state. Therefore, my Harry,
 Be it thy course to busy giddy minds
 With foreign quarrels; that action, hence borne out,
 May waste the memory of the former days. 215
 More would I, but my lungs are wasted so
 That strength of speech is utterly denied me.
 How I came by the crown, O God forgive;
 And grant it may with thee in true peace live!

Prince. My gracious liege, 220
 You won it, wore it, kept it, gave it me;
 Then plain and right must my possession be
 Which I with more than with a common pain
 'Gainst all the world will rightfully maintain.

204. *my*] *thy* Q, Ff 205. *ta'en*] *tak'n* F 1, *taken* Ff 2-4 212. *Too*
 . . *Harry*,] as two lines in Ff. 220. *My* . . *liege*,] om. Q

204. *my friends*] Rann's emendation, after a conjecture by Tyrwhitt, of *thy friends*, the reading of Q and Ff. It has been generally accepted, though the original reading may be right, and is indeed defended by Clarke. "By the first *thy friends* the king means those who are friendly inclined to the prince, and who, he goes on to say, must be made securely friends." The contrast between friends in name and friends in deed is natural, and may well have been in the author's mind. S. Walker conjectured *thy foes*, and Keightley read *the foes*. Dyce (ed 2) read *my foes* (after Lettsom).

206. *working*] effort.

207. *lodge*] harbour, as in *Richard III.* II. i. 65.

209. *cut . . off*] So in Massinger, *Maid of Honour*, IV. v. "justice shall use her sword To cut offenders off," and *Psalms*, xviii. 40. For "them," Mason conjectured and Collier read *some*.

212. *state*] regal estate, majesty. Cf. *Richard II.* II. i. 114, and *Richard III.* III. vii. 204. "I am unfit for state and majesty."

213. *giddy*] unstable, inconstant.

215. *waste*] efface, cf. *Pericles*, IV. I.

216, 217. *my . . me*] So in Greene, *Frier Bacon and Frier Bungay*, II. iii. "Hees dumbe indeed . . some strange disease Or Appoplexie hath possesst his lungs."

Enter LORD JOHN of LANCASTER.

King Look, look, here comes my John of Lancaster. 225

Lan. Health, peace, and happiness to my royal father.

King. Thou bring'st me happiness and peace, son John,
But health, alack, with youthful wings is flown
From this bare wither'd trunk · upon thy sight
My worldly business takes a period. 230
Where is my Lord of Warwick?

Prince. My Lord of Warwick!

Re-enter WARWICK, and others.

King. Doth any name particular belong
Unto the lodging where I first did swoon?

War. 'Tis call'd Jerusalem, my noble lord.

King Laud be to God! even there my life must end. 235
It hath been prophesied to me many years,
I should not die but in Jerusalem,
Which vainly I supposed the Holy Land ·
But bear me to that chamber, there I'll lie;
In that Jerusalem shall Harry die [Exeunt. 240

225. Enter . . .] enter Lancaster. Q, Enter Lord John of Lancaster, and Warwick Ff 225 Look . . . Lancaster.] two lines, the second beginning Here, in Ff 226. Health . . . father!] as two lines in Ff. 227 and peace] om. Ff 2-4 232. Re-enter . . .] Cambridge Edd. 233 swoon] swoon'd Ff 1, 2, swoon'd F 3, swoon'd Q 235 Laud . . . end.] as two lines in Ff 240. Exeunt] om. Q.

226 Health . . .] A conventional salutation to majesty Cf. *Jack Straw* (Haz. *Dods*, v 389). "Health and good hap befall your Majesty!" A *Merry Knack to Know a Knave* (Haz. *Dods*, vi 562), and 2 *Henry VI.* v. 1. 124

228. with youthful . . . flown] Cf. Peele, *Old Wives' Tale* (Bullen, i 318) "well may I bid youthful years adieu" And Fulwell, *Like Will to Like* (Haz. *Dods*, iii 347) "your youthly years" 229 bare] Cf. *Sonnets*, lxxiii 4 "those boughs . . . Bare ruined choirs" Upon thy sight, upon seeing you, cf. *King John*, ii 1 222

230 period] pause, such as is made at the end of a sentence; end. Cf. *Midsummer-Night's Dream*, v 1. 96

232-240. King Doth . . . die] See *Introd* p. xlvii. Steevens remarks that a similar equivocal prediction occurs in the *Orygynale* of Andrew of Wyntoun.

Pope Sylvester, having sold himself to the devil, is told that he shall live to enjoy his honours until he sees Jerusalem Soon afterwards his duties call him into a church, and on his inquiring what the church is called, he is told that it is "Jerusalem in Vy Laterane" The prophecy is completed by his death

233. Lodging] apartment, as in *Richard II* i ii 68

234. Jerusalem] The Jerusalem Chamber, a guest-chamber adjoining the south-west tower of Westminster Abbey, it probably derived its name from the tapestries of the history of Jerusalem with which it was hung

238 vainly] falsely (cf. "vain" in *Comedy of Errors*, iii ii 27), or "vain-gloriously" (cf. Beaumont and Fletcher, *A King and No King*, i i "A little glory in a soldier's mouth Is well-becoming, be it far from vain").

ACT V

SCENE I—*Gloucestershire. Shallow's house*

Enter SHALLOW, FALSTAFF, BARDOLPH, and PAGE.

Shal By cock and pie, sir, you shall not away to-night.
What, Davy, I say!

Fal. You ust excuse me, Master Robert Shallow.

Shal I will not excuse you; you shall not be excused;
excuses shall not be ad itted, there is no excuse 5
shall serve, you shall not be excused. Why, Davy.

ACT V. SCENE I Gloucestershire . . . house] Theobald (subst.). Enter . . .] Enter *Shallow, Falstaffe, and Bardolfe* Q, Enter *Shallow, Silence, Falstaffe, Bardolfe, Page, and Daune.* Ff. i. sir] om. Ff 3 Master] M Ff.

ACT V. SCENE I.

1 By . . . and pie] A trifling oath, as in *Merry Wives*, I i 319, it occurs sometimes in the extended form "by cock and pie, and mouse-foot," as in Kyd, *Soliman and Perseda* (Haz Dods., v 274). "By cock and pie" is quoted with other innocent expressions as being such as "th' ancient of the parish" use over their cups, in Porter's *Two Angry Women of Abington*, (Haz Dods., vii. 300). "Cock" is probably a perversion of "God," and "pie" probably refers to the "pie," the service-book of the Catholic Church. For "cock," cf *Gammer Gurton's Needle*, iv. ii "by Cock's mother dear" (in the same scene we meet with "Gog," an intermediate form between "God" and "Cock"), *Roister Doister*, I iv "Kock's nowns", and *Taming of the Shrew*, IV I 121. As the "Cock and Pie" (with pictures of the cock and the magpie) was a common sign for

taverns, some commentators have supposed that the reference in "by cock and pie" was to the birds on the sign. Boswell quotes George Giffard, *A Catechisme*, 1583 "Men . . . because they will not take the name of God to abuse it . . . sware by small thinges, as by cocke and pye, by the mouse foote, and many other suche like" But words when perverted from their original form readily assume new associations of meaning, and acquire, as Rolfe remarks, "illusivie etymologies"

2. *What*] An exclamation of impatience often used in summoning dependents. See *Merry Wives*, I iv. 40, and Machin and Markham, *The Dumb Knight*, I i "What, Lollia, I say, where are you?"

6. *Why*] Used, like "what," in summoning servants or others, cf *Merchant of Venice*, II v 6, and R. Taylor, *The Hog Hath Lost His Pearl*, III "Y Lord W. . . . Why, page, I say!"

Enter DAVY.

Davy Here, sir.

Shal Davy, Davy, Davy, Davy, let me see, Davy, let me see, Davy, let me see; yea, marry, Willia cook, bid him come hither. Sir John, you shall 10 not be excused.

Davy. Marry, sir, thus, those precepts cannot be served; and, again, sir, shall we sow the hade land with wheat?

Shal With red wheat, Davy. But for William cook: 15 are there no young pigeons?

Davy. Yes, sir Here is now the smith's note for shoeing and plough-irons.

Shal. Let it be cast and paid. Sir John, you shall not be excused.

20

8. *Davy*] thrice only in Ff 8 *let* . . . *Davy*.] om Ff 9. *yea, marry*.] om Ff 13. *hade land*] *headland* Ff. 17 *Yes*] *Yee* F 2, *Yea* Ff 3, 4.

9, 10. *William cook*] The designation of occupation continued, in popular speech, to be placed after the proper name, as in O E [so, to-day, in Icel (e.g. *Peary norðurfari*) and vulgarly in Norway, Sweden and Denmark]. Cf *Arden of Feversham*, v. 1 "tell *John Cooke* of our guests", *Sir Thomas More*, v. 11 "Robin brewer . . Ned butler . . Rafe horsekeeper . . Gyles porter"; *The Return from Parnassus*, II. v "Can Robin hunter tell where a hare sits?" and Jonson, *The Alchemist*, v. 1 "Jeremy butler"

12 *precepts*] orders requiring something to be done or requisitioning something. *Henry V* III. iii. 26, and Jonson, *A Tale of a Tub*, III. i "We good vreeholders cannot live in quiet, But every hour new precepts, hues and cries, Put us to requisitions night and day."

12 *served*] observed, as in *All's Well*, II. i 205, and Jonson, *Every Man out of his Humour*, I. 1. "Sord Who brought this same, sirrah? *Hind*. Marry, sir, one of the justice's men; he says 'tis a precept . . . Sord . . I am wiser than to serve their precepts, Or follow their prescriptions Here's a device, To charge me bring my gram unto the markets ay, much!"

13 *hade land*] The reading *hade land* (Q) seems preferable on the whole, in point of authority and in light of the context, to the *headland* of Ff "Hade land" is high-lying land, land on a hill-side, thus, Drayton, *Polyolbion*, XIII, distinguishes "higher Hades" from "lower Leas" A headland is a strip of unploughed land at the end of the furrows, where the plough was turned "As this," Vaughan asserts, "became available for sowing later than the field, it was often sowed with a later species of wheat." "Red wheat," Vaughan continues, "is a spring wheat, white, a winter wheat" Madden, however, shows that red wheat was sown in early autumn, and was known in the country of the Cotswolds as "red lammes wheat" (*Diary of Master William Silence*, p. 273)

17 *Here is* .] The satirical intention of the dialogue between Shallow and Davy is illustrated by a contemptuous reference to the office of a steward in Beaumont and Fletcher, *The Scornful Lady*, I. 1 "thou art my brother's steward, his cast off mill-money, his kitchen-arithmetic"

19 *cast*] reckoned. *The Puritan*, III. 1 "doost thou not know numbers? canst thou not cast?"

Davy. Now, sir, a new link to the bucket must needs be had and, sir, do you mean to stop any of William's wages, about the sack he lost the other day at Hinckley fair?

Shal. A' shall answer it. Some pigeons, Davy, a couple 25
of short-legged hens, a joint of mutton, and any pretty little tiny kickshaws, tell William cook.

Davy. Doth the man of war stay all night, sir?

Shal. Yea, Davy. I will use him well · a friend i' the court is better than a penny in purse. Use his men 30
well, Davy; for they are arrant knaves, and will backbite.

Davy. No worse than they are backbitten, sir; for they have marvellous foul linen.

21. *Now*] om. Ff. 23. *the other day*] om. Q. 24. *Hinckley*] *Hunkly* Q.
27. *tiny*] *tinne* Q, *tine* Ff. 29. *Yea*] *Yes* Ff. 33. *backbitten*] *bitten* Ff.
34. *marvellous*] *maruailes* Q

21. *link*] a loop, or segment, of the rope or chain for winding up and down a bucket in a well. So in *Jacob's Well* (1440), 3 "Be þe wyndas of þi mynde, wyth þis roop made myȝt in thre lynkes schal be turnyd vp þe bokett of þi desyre."

24 *Hinckley*] A market town in Leicestershire, to the north-east of Coventry

25 *answer*] atone, or pay, for, as in *Richard III* iv ii. 96, and *Julius Cæsar*, iii ii 86

26 *short-legged hens*] Craig refers to Beaumont and Fletcher, *Love's Pilgrimage*, i 1 "a short-legg'd hen, Daintily carbonadoed" Short-legged fowls are better table birds than the long-legged varieties.

27 *tiny*] A word, according to Blount, *Glossogr.* (1656), "used in Worcestershire and thereabouts"; cf. *Twelfth Night*, v. i. 401, and *King Lear*, iii. ii. 74. Onions accepts the form "tine" (old edd also "tyne"), the spelling of Ff here.

27. *kickshaws*] fancy dishes. Beaumont and Fletcher, *Knight of Burning Pestle*, To the Readers "the French kickshaws that are delicate", Middleton, *No Wit, no Help Like a Woman's*, iii 1 "kickshaws And delicate-made dishes", Rowley, Dekker and Ford, *The Witch of Edmonton*, i. ii. "no Kickshaws. full Dishes, whole belly-

fills" In Nabbes, *The Bride*, i. ii, Kickshaw, a French cook, in describing a number of French dishes to be prepared for a wedding feast, mentions two kickshaws, viz "de gran Kickshaw" and "de kickshaw royall" "Kickshaw" is a corruption of Fr. *quelque chose*, Cotgrave has "Fricandeaux . . . Short skinlesse, and daintie puddings, or Quelkchoses", and Florio (1598) defines the Italian "Carabozzada" as "a kinde of daintie dish or quelquechose vsed in Italie"

28. *man of war*] soldier So in Jonson, *The Magnetic Lady*, iii 1 "the soldier, The man of war, and man of peace, the lawyer", and Middleton, *Blurt, Master-Constable*, i ii, *Exodus*, xv 3. "The Lord is a man of war"

29, 30 *a friend . . . purse*] A proverb to be found, as Grey reminds us, in *The Romaunt of the Rose*, 5540 See *Hickscorner* (Haz. Dods, i. 178) "a friend in court is worth a penny in purse," and Lyly, *Euphues and His England* (Arber, p 476) "a friende in the court is better than a penney in the purse"

32. *backbite*] traduce, or give abuse, cf Dekker and Webster, *Westward Hoe*, v 1 "you backbite my friends and me to our faces" Shallow may mean "bite back", a verb "bite-back" occurs in Glapthorne, *The Hollander*, i. i.

Shal. Well conceited, Davy : about thy business, Davy. 35

Davy I beseech you, sir, to countenance William Visor
of Woncot against Clement Perkes o' the hill.

Shal. There is many complaints, Davy, against that
Visor : that Visor is an arrant knave, on my
knowledge. 40

Davy I grant your worship that he is a knave, sir ; but
yet, God forbid, sir, but a knave should have some
countenance at his friend's request. An honest man,
sir, is able to speak for himself, when a knave is
not. I have served your worship truly, sir, this 45
eight years, and if I cannot once or twice in a
quarter bear out a knave against an honest man, I
have but a very little credit with your worship. The
knave is mine honest friend, sir, therefore, I beseech
your worship, let him be countenanced 50

Shal. Go to ; I say he shall have no wrong. Look about,
Davy. [*Exit Davy.*] Where are you, Sir John ?
Come, come, come, off with your boots. Give me
your hand, Master Bardolph

Bard. I am glad to see your worship. 55

37. *Woncot*] *Woncote* Q. 37. *o' the*] *a' th* Q., of the Ff. 38. *is*] *are* Ff.
42. *God*] *heaven* Ff 45. *this*] *these* Ff. 46. *and if*] *and* Q 48. *but*
a very] *om* Q. 48. *your worship*] *you* Q 51-54 *I say* . . *Bardolph*]
as three lines in Ff. 52 *Exit* D.] *Capell.* 53. *Come, come, come,*] *Come,* Ff.

35. *Well conceited*] very ingenious,
witty, as in *The Merry Wives*, I III 24.

36, 37. *William . . . hill*] *Woncot*
has been usually identified with *Wine-*
cote, a village near Stratford Reed
(1803), adopting a suggestion by
Malone, read *Wincot* (cf *Taming of*
the Shrew, Ind., II. 23), and Collier
proposed to read *Winecote*. Madden,
however, identifies "*Woncot*" with
"*Woodmancote*," the name of a village
in Gloucestershire, which is still pro-
nounced as "*Woncot*" Madden
mentions that a family of Visor or
Vizard has been associated with *Wood-*
mancote since the sixteenth century,
and that a house on the adjoining
Stinchcombe Hill (now as then locally
known as "*The Hill*") was then oc-
cupied by the family of Perkes (*Diary*
of *Master William Silence*, p. 86).

41-51. *I grant* . . *no wrong*] For
the satire on the administration of the
law by justices of the peace, cf Middle-

ton, *The Phoenix* (1607), II III "*Falso*
[A Justice] . . . what's thy suit to me,
old Tangle? I'll grant it presently.
Tangle. Nothing but this, sir, to set
your worship's hand to the commend-
ation of a knave whom nobody speaks
well on. *Fal*. The more shame for
'em: what was his offence, I pray?
Tan. . . nothing but robbing a vestry.
Fal. What, what? Alas, poor knave!
Give me the paper," etc See also *Nice*
Wanton (Haz. *Dods*, II 176), and Lodge
and Greene, *A Looking Glasse for*
London and England, II II.

47 *bear out*] testify in favour of,
justify, as in *King John*, IV I. 6.

47 *honest*] A vague epithet of ap-
preciation, as in *Coriolanus*, I I. 65.

51. *Look about*] Be on the alert, as in
Romeo and Juliet, III V 40 "*be wary,*
look about," or, perhaps, "*Look after*
our guests," as in *Every Woman in her*
Humor, I I "*Host* [to Hostess] . . .
looke about to my Guestes, I say."

Shal. I thank thee with all my heart, kind Master Bardolph and welcome, my tall fellow [*to the Page*]. Come, Sir John.

Fal. I'll follow you, good Master Robert Shallow. [*Exit Shallow*] Bardolph, look to our horses. 60
 [*Exeunt Bardolph and Page*] If I were sawed into quantities, I should make four dozen of such bearded hermits' staves as Master Shallow. It is a wonderful thing to see the semblable coherence of his men's spirits and his. they, by observing of him, do bear 65 themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving-man: their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild-geese. If I had a suit to 70 Master Shallow, I would humour his men with the imputation of being near their master; if to his men, I would curry with Master Shallow that no man could better command his servants. It is certain that either wise bearing or ignorant carriage is 75 caught, as men take diseases, one of another: therefore let men take heed of their company. I will devise matter enough out of this Shallow to keep Prince Harry in continual laughter the wearing

56 *all*] om Q. 57 *to the Page*] Rowe. 60. *Exit Shallow.*] Capell.
 61. *Exeunt . . .*] Capell. 65 *of him*] *him* Q.

57 *tall*] fine, proper (as in *Taming of the Shrew*, iv iv 17), with, perhaps, an ironical reference to the "soldiership," or to the stature, of the Page.

62 *quantities*] small pieces, as in *Taming of the Shrew*, iv. iii. 112, "thou 1ag, thou quantity, thou remnant," and *King John*, v iv. 23 "Retaining but a quantity of life."

64 *coherence*] agreement

66 *conversing*] associating

68 *so . . . conjunction*] joined in so intimate a union

70. *consent*] unity of feeling, cf *Henry V* ii ii 22

72 *near*] on terms of intimacy with. Beaumont and Fletcher, *Cupid's Revenge*, iv. 1, and T. Heywood, *The Fair Maid of the West*, Part II. i. 1. "yet will grow More near to us"

73 *curry*] use flattery. The metaphor is from currying a horse, hence

to curry, to stroke down a person, to employ flattery so as to win favour For the figurative sense, *New Eng Dict* quotes *Brief Disc. Troubl at Franckford* (1575) "Such as can cap it, can cope it, and curry for advantage" (ed. 1642, p 167). Cf. also the expression "curry favour," as in Middleton, *The Mayor of Queenborough*, iii iii.

75 *carriage*] demeanour, behaviour, as in Rowley, Dekker and Ford, *The Witch of Edmonton*, i i "a Maid, Approv'd for . civil carriage."

79, 81 *the wearing . actions*] To this method of computing time many parallels might be adduced. Cf. Wilkins, *Miseries of Enforced Marriage*, iii. 1 "Not so long as Noah's flood, yet long enough to have drowned up the livings of three knights, as knights go nowadays—some month, or thereabouts", and Fletcher, *The Honest*

out of six fashions, which is four terms, or two 80
actions, and a' shall laugh without intervallums. O,
it is much that a lie with a slight oath and a jest
with a sad brow will do with a fellow that never had
the ache in his shoulders! O, you shall see him
laugh till his face be like a wet cloak ill laid up! 85

Shal. [*Within*] Sir John!

Fal. I come, Master Shallow, I come, Master Shallow

[*Exit.*

SCENE II.—*Westminster. The palace.*

Enter WARWICK and the LORD CHIEF JUSTICE, meeting.

War. How now, my lord chief justice! whither away?

Ch. Just. How doth the king?

War. Exceeding well, his cares are now all ended

Ch. Just. I hope, not dead.

War. He's walk'd the way of nature,

And to our purposes he lives no more. 5

Ch. Just. I would his majesty had call'd me with him

81 *without*] *with* Ff 86. *Within*] Theobald 87 *Exit*] *Exit* Falstaff
Theobald, *Exeunt* Ff, om Q.

SCENE II.

Westminster. The Palace.] Capell (subst.) Enter . . .] Capell, Enter the
Earle of *Warwicke*, and the *Lord Chiefe Iustice*. Ff, Enter *Warwicke*, duke
Humphrey, L. *chiefe Iustice*, Thomas Clarence, Prince Iohn, *Westmerland*. Q
Cap., Steev (*Prince, Iohn Westmerland* Q, Mus., Dev). 1. *whither*] *whether*
Ff. 2 Ch Just] Iust Q (throughout). 3 *Exceeding . ended*] two
lines, the first ending *Cares*, in Ff

Man's Fortune, III. i (see note to II. 11.
19, 20 *ante*) For the satirical reference
to the short duration of fashions in
apparel, cf. Lyly, *Euphues*, *Anatomy of*
Wyt, Preface. "a fashion is but a day's
wearing," and Mayne, *The City Match*,
II. iv. "to wear a gown Out a whole
fashion, or the same jewels twice?"

81. *intervallums*] intervals. Cf
Jonson, *Staple of News*, v. 1 "*lucida*
intervalla"

83. *sad*] serious, grave.

85 *till . up*] till his face is in as
many wrinkles as a cloak that has been
carelessly folded and laid by while still
wet. Craig remarks that Shakespeare
was fond of dilating upon this effect
of laughter, and refers to *Merchant of*

Venice, I. i 80 Dekker, *Old Fortunatus*
(Pearson, I. 127), describes Denison as
thrusting out "cheekes Wrinkled with
Idiot laughter" Marston, *What You*
Will, v. 1 "Laughter, pucker our
cheekes" *Laid up*, put away (in a
receptacle), so in Dekker, *The Honest*
Whore, Part II (Pearson, II. 112).
"my cloake prethee lay't vp", T
Heywood, *The Wise-Woman of Hogs-*
don, I. II, and Henry V. v. II 247.

SCENE II.

3 *Exceeding well*] So in *Winter's*
Tale, v. 1 30, and Beaumont and
Fletcher, *Valentinian*, v. viii "Did I
not tell you he was well? he's dead."

The service that I truly did his life
Hath left me open to all injuries.

War Indeed I think the young king loves you not.

Ch Just. I know he doth not, and do arm myself 10
To welcome the condition of the time,
Which cannot look more hideously upon me
Than I have drawn it in my fantasy.

Enter LANCASTER, CLARENCE, GLOUCESTER, WESTMORE-
LAND, and others.

War. Here come the heavy issue of dead Harry :
O that the living Harry had the temper 15
Of him, the worst of these three gentlemen !
How many nobles then should hold their places,
That must strike sail to spirits of vile sort !

Ch Just O God, I fear all will be overturn'd !

Lan. Good morrow, cousin Warwick, good orrow. 20

Glou. } Good morrow, cousin.
Clar. }

Lan. We meet like men that had forgot to speak.

War. We do remember, but our argument
Is all too heavy to admit much talk.

Lan. Well, peace be with him that hath made us heavy ! 25

Ch Just. Peace be with us, lest we be heavier !

Glou. O, good my lord, you have lost a friend indeed,
And I dare swear you borrow not that face
Of seeming sorrow, it is sure your own.

Lan. Though no man be assured what grace to find, 30
You stand in coldest expectation.
I am the sorrier : would 'twere otherwise.

14. *Enter . . .*] Capell (subst.); *Enter John of Lancaster, Gloucester, and Clarence.* Ff, *Enter John, Thomas, and Humphrey.* Q. 16 *him*] *he* Q. 19. *O God*] *Alas* Ff 20. *Laf*] *John* Q (throughout). 21. *Glou Clar*] *Prin.* ambo. Q. 27. *Glou*] *Humph.* Q.

15 *temper*] constitution of mind, disposition

18. *strike sail*] A metaphor from a ship lowering its sail as a salute, or in token of submission. Cf. *3 Henry VI* III. iii. 5; Jonson, *Poetaster*, III. 1 "will he sail by and not once strike or vail to a man of war?" and Middleton, *Anything for a Quiet Life*, Epilogue. "whether we . . . must . . . strike Our sails . . . to your dislike?"

23. *argument*] subject-matter of our thoughts and conversation.

29. *seeming*] that is so in appearance, as in *Merchant of Venice*, III. ii. 100. The Chief Justice's face exhibits a sorrow that is genuine, and not merely worn as a mask.

31. *coldest*] most comfortless; cf. *All's Well*, II. i. 147: "where hope is coldest", and *3 Henry VI*. III. ii. 133. "A cold premeditation," where Hart

Clar. Well, you must now speak Sir John Falstaff fair;
Which swims against your stream of quality.
Ch. Just. Sweet princes, what I did, I did in honour, 35
Led by the i partial conduct of my soul;
And never shall you see that I will beg
A ragged and forestall'd remission.
If truth and upright innocence fail me,
I'll to the king my master that is dead, 40
And tell hi who hath sent e after hi
War. Here comes the prince.

36. *impartial*] *Imperiall* Ff. 38, 39. *remission.* If . . . me,] *remission*,
If . . . me. Q. 39. *truth*] *Troth* Ff.

compares Peele, *A Tale of Troy* (556, a):—

"The Troyans' glory now gan
waxen dim,
And cold their hope"

Expectation, "waiting," as in *Julius Caesar*, I. i. 45 "with patient expectation" (Onions); or "prospect, prospective chance of grace"

34. *swims . . . quality*] Imitated by Chapman in *Bussy D'Ambois*, III. ii "Why, this swims quite against the stream of greatness," and in *Duke of Byron's Tragedy*, I. i. "quite against the stream of all religion." For "your stream of quality" (i.e. the current of your nature), cf. Jonson, *Every Man out of his Humour*, Epilogue: "My stream of humour," and Dekker and Webster, *Northward Ho*, I: "my streame of ielousy."

38. *A . . . remission*] a pardon which is incomplete as not having been freely and spontaneously granted. The Chief Justice, conscious of truth and innocence, will not petition for a grudging pardon for an action that was done in the discharge of duty. The thought is illustrated in Massinger, *The Maid of Honour*, IV. iv "A pardon, sir! Till I am conscious of an offence, I will not wrong my innocence to beg one." Massinger seems to have admired the expression a "forestalled remission" for he has twice borrowed it, viz in *The Duke of Milan*, III. i. "*Sforza*. . . Nor come I as a slave . . . Falling before thy feet, kneeling and howling, For a forestall'd remission, that were poor And would but shame thy victory,"

and in *The Bondman*, III. iii. "if you are not Slaves in your abject nds . . . better expose Our naked breasts to their keen swords . . . than to trust In a forestall'd remission, or yield up Our bodies to the furnace of their fury, Thrice heated with revenge" In both these passages the sense of "forestalled remission" seems to be a pardon ignominiously entreated, and granted, *if at all*, to the impurity of the suppliant. Malone explains "forestall'd" as "asked before it is granted" Onions explains as (a) anticipated pardon, (b) pardon on conditions which honour would prevent accepting. Case suggests that the meaning of "forestalled" may be "foreseen and prejudiced by enemies, so that it should be a beggarly and imperfect gift." In contrast to "a forestalled remission," may be cited an instance of an "unfeigned remission," in Chapman, *Bussy D'Ambois*, V. iv "I forgive them all . . . for true sign of which unfeigned remission, take my sword." *Ragged*, defective, cf. Massinger, *A New Way to Pay Old Debts*, I. iii. "ragged entertainment," and Middleton, *Michaelmas Term*, V. iii "whole clothes and ragged manners." For ragged Warburton substituted *rated* [= sought for].

40, 41 *I'll . . . him*] Suggested, perhaps, by a speech in Greene's *Alphonsus, King of Arragon*, II. i, where Alphonsus addresses the corpse of Flaminius "Go packe thou hence vnto the Stugian lake, And make report vnto thy trayterous sire . . . And if he aske thee who did send thee downe, Alphonsus say."

Enter KING HENRY THE FIFTH, *attended.*

Ch. Just Good morrow, and God save your majesty!

King. This new and gorgeous garment, majesty,

Sits not so easy on me as you think. 45

Brothers, you mix your sadness with some fear

This is the English, not the Turkish court;

Not Amurath an Amurath succeeds,

But Harry Harry. Yet be sad, good brothers,

For, by my faith, it very well becomes you: 50

Sorrow so royally in you appears

That I will deeply put the fashion on,

And wear it in my heart · why then, be sad;

But entertain no more of it, good brothers,

Than a joint burden laid upon us all 55

For me, by heaven, I bid you be assured,

I'll be your father and your brother too,

Let me but bear your love, I'll bear your cares:

Yet weep that Harry's dead, and so will I,

But Harry lives, that shall convert those tears 60

By number into hours of happiness.

Princes We hope no other from your majesty.

King You all look strangely on me and you most,

You are, I think, assured I love you not.

43. Enter . . .] Capell (subst.), Enter the *Prince* and *Blunt*. Q (after line 41), Enter *Prince Henry* Ff (*Harry*. Ff 3, 4) 43 *morrow, and God*] *morrow and heaven* Ff 44 *King*] K. Henry Warburton, *Prince* Q, Ff (throughout) 46 *mix*] *mixt* Q 48 *Amurath*] *Amurah* Ff. 50. *by my faith*] *to speake truth* Ff. 55. *burden*] *burthen* Ff 59 *Yet*] *But* Ff. 62. *Princes*] *Bro* Q; Iohn, Q, Ff 62 *other*] *otherwise* Q.

48 *Not Amurath* . . .] An allusion to the Sultan Amurath, or Murâd III, who, upon succeeding to the throne of his father Selim II, in 1574, caused all his brothers to be strangled. This precedent was followed by Amurath's eldest son, Mohammed, who succeeded to the throne in 1595. The name Amurath became a byword for tyranny, cf. Jonson, *The Case is Altered*, iv v "I tell thee, if Amurath, the great Turk, were here, I would speak, and he should hear me" See also Greene, *Alphonsus, King of Arragon*, and *Selimus*, The Title: "The . . . Tragicall raigne of *Selimus*, sometime Emperour of the Turkes, and grandfather to him that now reigneth

. . . Also with the murdering of his two brethren, Corcut and Acomat" (1594)

62. *no other*] no otherwise, cf *Comedy of Errors*, II. i. 33. Q reads *otherwise*

63. *strangely*] in a distant, reserved manner, as upon a stranger or one whose sentiments are unknown, cf Fletcher and Massinger, *The Spanish Curate*, III iii, where Ascanio, in his sudden good fortune, exclaims to his friends. "You all look strangely, and, I fear, believe This unexpected fortune makes me proud," and T Heywood, *The Wise-Woman of Hogsdon*, v 1 "you looke strangely on mee, And doe not bid me welcome with an heart."

- Ch. Just.* I am assured, if I be measured rightly, 65
Your majesty hath no just cause to hate me.
- King* No!
How might a prince of my great hopes forget
So great indignities you laid upon me?
What! rate, rebuke, and roughly send to prison 70
The immediate heir of England? Was this easy?
May this be wash'd in Lethe, and forgotten?
- Ch. Just.* I then did use the person of your father;
The image of his power lay then in me:
And, in the administration of his law, 75
Whiles I was busy for the commonwealth,
Your highness pleased to forget my place,
The majesty and power of law and justice,
The image of the king whom I presented,
And struck me in my very seat of judgement; 80
Whereon, as an offender to your father,
I gave bold way to my authority,
And did commit you. If the deed were ill,
Be you contented, wearing now the garland,
To have a son set your decrees at nought, 85

67, 68. *No!* *How*] Steevens; *No?* *how* Q, Ff (reading lines 67, 68 as one line) 70. *rate, rebuke,*] *Rate?* *Rebuke?* Ff. 72. *Lethe*] *lethy* Q 83, 84. *ill, Be*] *ill.* *Be* Ff 2, 3; *ill, Be* F 4 85, 86, 88, 90. *nought, . . . bench, . . . person; . . . body*] *naught?* . . . *bench?* . . . *person?* . . . *body?* Q, Ff. 85. *nought*] Capell, *naught* Q, Ff.

68 *hopes*] expectations. Massinger and Field, *The Fatal Dowry*, III 1 "all my hopes and fortunes", *Revenge for Honour*, I. III "birth hath given me The larger hopes and titles."

71. *immediate*] next in succession, as in Beaumont and Fletcher, *Philaster*, I 1 "our immediate heir Both to our blood and kingdoms" *England*, the king of England, as often. *Easy*, easy to be borne, a small matter; cf *King John*, III. I. 207.

72. *wash'd . . .*] So in Massinger, *The Bondman*, III iv "her anger . . . soon drench'd in Lethe and forgotten." Cf. also *Twelfth Night*, IV 1. 66.

73 *use . . . of*] personate, represent.

79 *image*] counterpart, likeness, as often in reference to the king's officers (cf. Middleton, *Blurt, Master-Constable*, I II, where Blurt says, "I am . . . the duke's own image"). *Presented*, repre-

sented, personated, cf. Chapman, *Monsieur D'Olive*, II. II "Take now . . . the state of an ambassador, Present our person"

80. *in judgement*] Rushton (*Shakespeare's Legal Maxims*, p 49) refers to the maxim "Injuria illata iudici, seu locum tenenti regis, videtur ipsi regi illata, maxime si fiat in exercitum officium" (3 Inst 1)

84 *garland*] crown, diadem, as in *Richard III.* III. II. 40 See also Massinger, *The Maid of Honour*, I II. "you alone should wear the garland" "Wreath" is similarly used in *Edward the Third*, V. I, Beaumont and Fletcher, *Valentinian*, V. VIII, and Fletcher and Massinger, *The False One*, I. I. "To wear a kingly wreath" For garlands and wreaths as emblems of sovereignty, see Peele, *David and Bethsabe*, VII. "Garlands and wreaths set on with reverence."

To pluck down justice from your awful bench,
 To trip the course of law and blunt the sword
 That guards the peace and safety of your person ;
 Nay, more, to spurn at your most royal image
 And mock your workings in a second body. 90
 Question your royal thoughts, make the case yours ,
 Be now the father and propose a son,
 Hear your own dignity so much profaned,
 See your most dreadful laws so loosely slighted,
 Behold yourself so by a son disdain'd ; 95
 And then imagine me taking your part,
 And in your power soft silencing your son :
 After this cold considerance, sentence me ;
 And, as you are a king, speak in your state
 What I have done that misbecame my place, 100
 My person, or my liege's sovereignty

King You are right, justice, and you weigh this well ;
 Therefore still bear the balance and the sword :
 And I do wish your honours may increase,
 Till you do live to see a son of mine 105
 Offend you, and obey you, as I did.
 So shall I live to speak my father's words :
 " Happy am I, that have a son so bold,
 That dares do justice on my proper son ;
 And not less happy, having such a son, 110
 That would deliver up his greatness so
 Into the hands of justice." You did commit me :
 For which, I do commit into your hand
 The unstained sword that you have used to bear ,
 With this remembrance, that you use the same 115
 With the like bold, just, and impartial spirit

96. *your*] *you* Ff 1, 2.
you Q

110. *not*] *no* Ff.

112. *justice*". *You*] *Iustice*

90. *And mock . . . body*] "To treat with contempt your acts executed by a representative" (Johnson) *Second*, another, or "secondary," "subordinate," as in *1 Henry IV.* i. iii. 165.

96. *taking . . . part*] taking your side ; or "assuming your rôle."

97. *in*] in the exercise of. *Soft*, gently ; Theobald read *so*. *Silencing*, euphemistically used for "committing to prison" ; cf *Henry VIII.* i. i. 97, and *Julius Caesar*, i. ii. 291.

98. *cold*] cool, deliberate ; cf. *Cymbeline*, ii. iii. 2.

99. *in . . . state*] "in your regal character and office, not with the passion of a man interested, but with the impartiality of a legislator" (Johnson).

103. *balance*] scales of justice. Johnson, *The Magnetic Lady*, iii. 11 : "Rather as balance, than the sword of justice."

As you have done 'gainst me. There is my hand.
 You shall be as a father to y youth.
 My voice shall sound as you do prompt mine ear,
 And I will stoop and humble my intents 120
 To your well-practised wise directions
 And, princes all, believe me, I beseech you;
 My father is gone wild into his grave,
 For in his tomb lie my affections;
 And with his spirit sadly I survive, 125
 To mock the expectation of the world,
 To frustrate prophecies, and to raze out
 Rotten opinion, who hath writ me down
 After my seeming. The tide of blood in me
 Hath proudly flow'd in vanity till now: 130
 Now doth it turn and ebb back to the sea,
 Where it shall mingle with the state of floods,
 And flow henceforth in formal majesty
 Now call we our high court of parliament
 And let us choose such li bs of noble counsel, 135

125 *spirit*] *Spirit*, Ff 3, 4, *Spirits*, Ff 1, 2, *spirites* Q. 127. *raze*] Theobald, *race* Q, Ff.

123, 124 *My father* . .] Cf *Henry V* 1. 1. 25-27

124 *affections*] inclinations to wildness

125 *sadly*] gravely, as in *Romeo and Juliet*, 1. 1. 207. The general meaning is "his grave and serious spirit survives in me."

127 *raze out*] erase, as in *Macbeth*, v. iii. 42.

128 *Rotten opinion*] See note to 1 *Henry IV* iii 11. 42, where I pointed out that "opinion" is generally used by Elizabethan writers in a depreciatory sense, and as opp ed to "reason" and "truth."

128 *who*] which, as often, in personifications. Pope read *which*

130. *proudly*] An allusion perhaps to the proud swell of the waters advancing in tide upon the shore, cf. *Sonnets* lxxxvi 1. Onions explains "with force." *Vanity*, vain and unprofitable courses.

132 *state of floods*] regal state of the ocean. Cf "state" = regal office, sovereignty, in line 99 *ante*, and Marston, *What You Will*, v. 1. "the state

of majesty" Also Dekker, *The Whore of Babylon* (Pearson, ii. 233) "your sea of Greatnesse," and Webster, *Duchess of Malfi*, iii v, where the expression "state of floods" is boldly "lifted" from the present scene "A salmon, as she swam unto the sea, Met with a dog-fish, who encounters her With this rough language 'Why art thou so bold To mix thyself with our high state of floods, Being no eminent courtier, but one . . . Dost live in shallow rivers'" Hanmer read *floods of state*

133 *formal majesty*] An expression adopted by Marston in *Antonio and Melinda*, Part I. Induct (1602). "he must . . . possess his exterior presence with a formal majesty keep popularity in distance" *Formal*, dignified, as in *Julius Cæsar*, ii. i 227.

135. *limbs*] members, as in *Henry VIII*. 1. 1. 220 "the limbs o' the plot," and Jonson, *Staple of News*, iii 11. "a limb o' the school" The choice of the word in the text has been obviously influenced by the conception of a body politic (cf. the metaphor in the next line).

That the great body of our state may go
 In equal rank with the best govern'd nation,
 That war, or peace, or both at once, may be
 As things acquainted and familiar to us;
 In which you, father, shall have foremost hand. 140
 Our coronation done, we will accite,
 As I before remember'd, all our state:
 And, God consigning to my good intents,
 No prince nor peer shall have just cause to say,
 God shorten Harry's happy life one day! [*Exeunt.* 145]

SCENE III.—*Gloucestershire. Shallow's orchard.*

Enter FALSTAFF, SHALLOW, SILENCE, DAVY, BARDOLPH,
and the PAGE.

Shal. Nay, you shall see my orchard, where, in an arbour,
 we will eat a last year's pippin of mine own grafting,

140. you] Q (Steev, Dev.), your Q (Mus.) 143 And, God . . . intents,]
 And (God consigning . . . intents,) Q, And heaven (consigning . . . intents)
 Ff 1-3; And (Heaven consigning . . . intents) F 4. 145. God] Heaven Ff.
 145. Exeunt] exit Q

SCENE III

Gloucestershire . . . orchard] Capell (subst.) Enter . . . Cambridge;
 Enter *sir* Iohn, Shallow, Silens, Davy, Bardolfe, page Q, Enter Falstaffe,
 Shallow, Silence, Bardolfe, Page, and Pistoll Ff 1, 2 1 my] mine Ff.
 2 mine] my Ff.

139. acquainted] personally known,
 familiar

141 accite] summon, as in Titus
Andronicus, I 1. 27

142 remember'd] mentioned. *State*,
 assembly of counsellors of the state,
 council, cf *Henry VIII.* III II. 323,
 and *Coriolanus*, IV III II.

143. consigning to] setting seal to,
 hence, "agreeing to", *Henry V.* v. II.
 90. "we'll consign thereto," and *ib.*
 325

SCENE III

1. orchard] a garden planted with
 herbs and fruit-trees [O.E. *ortgeard*]
 See Chapman, *The Widow's Tears*, II.
 III "Where's the lady" . . . Retired
 into her orchard," and Fletcher, *Mon-*
sieur Thomas, IV. 1.

2. pippin] a kind of apple. The pip-

pin was considered to be an aid to
 digestion, see T Heywood, *If You*
Know not Me, etc, Part II (Pearson, I.
 272) "a trick shall scarce be digested
 with pepins or cheese," and W Rowley,
A Search for Money (Percy Soc. ed. II.
 17) "good holosome windebreaking
 pippins." A. Borde, *Dietary of Helth*,
 1542 (E.E.T.S. ed., p 284), says that
 apples "shuld be eaten with sugar or
 comfettes or with fenell-sede, or anyse-
 sede, bycause of theyr ventosyte, they
 doth comferte than the stomacke, and
 doth make good dygestyon"

2 of . . . grafting] See Porter, *Two*
Angry Women of Abington (Haz. Dods.,
 VII 332) "I will graft a pippin on a
 crab," and Webster, *The Duchess of*
Malfi, II. 1. For the form "graft," cf.
 R. B., *Appius and Virginia* (Haz. Dods.,
 IV. 114). "an imp and graft of my tree."

with a dish of caraways, and so forth : come, cousin
Silence . and then to bed.

Fal. Fore God, you have here a goodly dwelling and a 5
rich.

Shal. Barren, barren, barren ; beggars all, beggars all,
Sir John marry, good air. Spread, Davy , spread,
Davy ; well said, Davy.

Fal This Davy serves you for good uses ; he is your serv- 10
ing-man and your husband.

Shal. A good varlet, a good varlet, a very good varlet,
Sir John by the mass, I have drunk too much sack
at supper : a good varlet. Now sit down, now sit
down : come, cousin. 15

Siz. Ah, sirrah ! quoth-a, we shall
Do nothing but eat and make good cheer, [*Singing.*
And praise God for the merry year ;
When flesh is cheap and females dear,

5 *Fore God*] om. Ff. 5. *a . . . a*] om Q. 13 *by the mass*] om Ff.
16 *Sil*] Scilens Q (*passim*). 16. *Ah*] A Q, F 2. 17-22 *Do . . . merrily*] *first as verse by Rowe* (reading *We shall do . . .*) ; prose in Q, Ff. 18, 33, 45.
Singing.] Rowe. 18 *God*] *heaven* Ff

3. *with . . . caraways*] with a dish of caraway seeds, and not, as usually explained, a "sweetmeat containing caraway-seeds, caraway comfit." See passage from A. Borde, *Dietary of Helth*, cited in note on "pippin" *supra*; T. Ingelend, *The Disobedient Child* (Haz Dods, II 300), Dekker, *Satiro-mastix* (Pearson, I. 226) "by this hand full of Carrawaies"; T. Heywood, *Fair Maid of the West*, Part I. v i "I will . there comfit my selfe, and cast all caraweyes [with a pun on 'cares away'] downe my throat"; J. Cooke, *How a Man May Choose*, etc, III III "apples, caraways and cheese", J. Shirley, *The Gentleman of Venice*, III. IV "comfits And carraways"

3. *and so forth*] etcetera, cf. *Winter's Tale*, I II 218

8 *Spread*] spread a cloth. G. Walker, *A Manifest detection of Dice-play*, 1532 "the table was fair spread with diaper cloths" For "spread" in the sense "to lay out" (a banquet, meal) no example is cited previous to 1784

9. *well said*] bravo, well done, cf. *1 Henry IV.* v. iv 75

10 *serves . . . uses*] you make good use of. So in Middleton and Rowley, *A Fair Quarrel*, IV I "Twill serve you to good use"

11. *husband*] husbandman. See *Wily Beguiled* (Haz Dods., ix 237) : "You are a good husband, you ha' done sowing barley, I am sure" Fletcher and Massinger, *The Spanish Curate*, III. III "your steward . . the good husband That rakes up all for you"

12 *varlet*] servant. So in Fletcher, *Monsieur Thomas*, IV II "these varlets" [= servingmen], and Chapman, Jonson and Marston, *Eastward Hoe*, I I "Thou shameless varlet! dost thou jest at thy lawful master?"

16 *Ah, sirrah*] An address by the imaginary singer to himself, for the use of "Ah, sirrah" in soliloquy, cf. *Romeo and Juliet*, I V 33, and G. Harvey, *Letters* (Grosart, I 22) : "Ah Syrrha, and Iesu Lord, thought I."

16 *quoth a*] *It* "said-he"; used to indicate that the words of the singer are being repeated

19 *flesh is cheap*] So in A. Shirley, *The Martyr'd Souldier*, IV III. "Womans flesh was never cheaper, a

And lusty lads roam here and there

20

So merrily,

And ever among so merrily,

Fal. There's a merry heart! Good Master Silence, I'll give you a health for that anon

Shal Give Master Bardolph some wine, Davy.

25

Davy. Sweet sir, sit, I'll be with you anon; most sweet sir, sit. Master page, good master page, sit. Proface! What you want in meat, we'll have in drink: but you must bear, the heart's all.

[*Exit.*]

23. *Fal.*] sir Iohn. 23. *heart!* . . . *Silence,*] Johnson, Capell, *heart,* good *M. Silens* Q, *heart,* good *M. Silence* Ff. 25. *Give* . . . *some*] Good *M. Bardolfe* . *some* Ff. 29. *must*] om. Ff 29. *Exit.*] Theobald.

man may eate it without bread, all Trades fall, so doe they." For "flesh," cf. *The Interlude of Youth* (Haz. Dods, II, 19) "A wife? nay, . . . He shall have flesh enow," and T. Heywood, *The Captives*, II, II "A dainty peece of maydes fleshe"

19 *females dear*] Farmer noted that "dear" quibbles with "flesh is cheap" The same commentator suggested the punctuation *cheap and dear* — reading *With* for *And* in the following line (MS).

22 *ever among*] all the while, as in *Albion Knight* (Malone Soc. Reprint, p. 213) "Beware euer amonge of the frery clarkes bell"; and *Hickscorner* (Haz. Dods, I, 174) The expression occurs also in the sense "every now and then" (see *New Eng. Dict.*, and cf. Dan. *engang imellem, alt imellem,* and *Sw island*).

24. *give . . . health*] toast you, drink your health. Craig explains "a health" as "a cup of wine," comparing *Antony and Cleopatra*, II, VI 145, 146

27, 28 *Proface*] An Anglicized form of *It prò vi faccia* (cf. F. *bon prou {vous} face!*), which Florio renders "Much good may it do you!" "Proface" is not again found in Shakespeare, but it was in general use as a formula of welcome before a meal from the early sixteenth to the mid-seventeenth century. It usually came immediately after the grace, cf. e.g. T. Heywood, *The Wise Woman of Hogsdon*, IV, I "The dinner's half done before I say Grace, And bid the old knight and his guest proface." So in

J. Cooke, *How a Man May Choose*, etc., III, III "Y. Arth . . . now say grace. *Aminadab* Gloria Deo, sirs, proface", and Dekker, *If this be not a Good Play* (Pearson, III, 281) "Thankes be giuen for . . . this choice of tempting dishes. To which proface . . . much good do't ye." Cf. also Chapman, *The Widow's Tears*, IV, II, and Massinger, Middleton and Rowley, *The Old Law*, IV, II "he made the heartiest meal to-day—Much good may't do his health." The true English equivalent of "proface" was an expression of welcome to the guests. See *Macbeth*, III, IV 33-35. Harrison (*Description of England*) writes concerning city entertainment "a cup of wine or beer with . . . an 'You are heartily welcome' is thought to be a great entertainment." Cf. N. Breton, *Fantasticks*, 1626. "the poor man's feast is 'Welcome, and God be with you'." "Proface" is sometimes used metaphorically in reference to the preface of a book—with an obvious pun; see R. Laneham, *Letter*, 1575 (ed. 1784, p. 9). "Thus Proface ye with the Preface, and nowe to the matter," and G. Harvey, *The Trimming of Thomas Nashe*, To the General Reader (1597). It is still customary in Denmark for those who have partaken of a meal (usually dinner) together to greet one another on rising from the table with the wish "Velbekomen," i.e. may it do you good.

28. *What . . . drink*] A proverbial saying. See T. Heywood, *The Fair Maid of the West*, Part I II 1. "Because of the old proverbe, What they

Shal. Be merry, Master Bardolph; and, my little soldier 30
there, be merry.

Sil. Be merry, be merry, my wife has all; [*Singing.*
For women are shrews, both short and tall:
'Tis merry in hall when beards wag all,
And welcome merry Shrove-tide. 35
Be merry, be merry

Fal I did not think Master Silence had been a an of
this mettle.

Sil. Who, I? I have been merry twice and once ere 40
now.

Re-enter DAVY.

Davy. There's a dish of leather-coats for you. [*To Bardolph.*
Shal. Davy!

30, 31. *Be . . . merry.*] as prose Q. 32 *has*] *ha's* Ff 1-3. 34. *wag*] *wags* Q. 36. *Be . . . merry*] printed after *Shrovetide*. Ff 37. *been* bin Q. Ff 1. 38. *mettle*] *mettall* Q. 41 *Re-enter D*] Theobald, om. Ff, Enter Dauy. Q (Mus., Steev., Dev.). 41. 's] 's Ff 41. To Bard] Capell (subst)

want in meate, let them take out in drinke." And Lodge, *Rosalynde* (Caxton Series, p 27) "what they wanted in meat, was supplied with drinke, yet had they royall cheare."

29 *bear*] be forbearing d excuse the poor entertainment provided.

29. *the heart's all*] That is, the intention with which the entertainment is given. "The humour" says Johnson, "consists in making Davy act as master of the house."

32 *wife has all*] Farmer proposed to read *wife's as all*, as being "a natural introduction to what follows." To this Boswell replied that "*has all* is an equally good introduction to what follows; it is a proof that she is a shrew."

34 'Tis . . . *wag all*] An old English proverb. It is given in J. Heywood, *Proverbs* (ed. Sharman, p. 138). "It is merrie in hall when beards wagge all." Sharman quotes from the *Life of Alexander* (1312) "Swithe mury hit is in halle, When burdes wawen alle." The allusion is to the wagging of beards in lively conversation (cf. *Coriolanus*, II. i 100), or in dancing (cf. Peele, *Edward the First*, xiii. "Loughsh. . . set these lords and ladies to dancing, so shall you fulfil the old English proverb, 'Tis

merry in hall when beards wag all").

35. *Shrove-tide*] A season of good cheer and merriment See J Shirley, *The Ball*, iv 1

38. *mettle*] spirit. Cf. Beaumont and Fletcher, *Knight of Burning Pestle*, III. v "here's none but lads of mettle . . . care never drunk their bloods, nor want made them warble 'Heigh-ho, my heart is heavy.'" The spellings "*mettal*" (Q) and "*mettle*" (Ff) are used without distinction of meaning in early texts.

39 *twice and once*] An adverbial expression humorously denoting the repetition of an action or state in the lowest possible degree of frequency, a higher degree of frequency is indicated by analogous expressions with higher numerals, as in *The Merry Devil of Edmonton* (Haz. Dods, x. 245). "Mine host, my bully . . . I have been drunk in thy house twenty times and ten." Cf. *Contention between Liberality and Prodigality*, I. iv. "Cham sure chawe come vorty miles and twenty"; Jonson, *A Tale of a Tub*, IV. 11; Massinger, *The Great Duke of Florence*, IV 11; and T. Heywood, *If You Know not Me*, etc., Part II. (Pearson, i 315): "I would not be taken napping againe for two and one."

41. *leather-coats*] sset apples.

Davy. Your worship! I'll be with you straight.

[*To Bardolph*] A cup of wine, sir?

Sil A cup of wine that's brisk and fine, [*Singing* 45

And drink unto the leman mine;

And a merry heart lives long-a.

Fal. Well said, Master Silence.

Sil. An we shall be merry, now comes in the sweet o' the night. 50

Fal. Health and long life to you, Master Silence.

Sil. Fill the cup, and let it come, [*Singing.*

I'll pledge you a mile to the bottom.

44. *To Bard.*] Capell. 45-47. *A cup . . . long-a*] first as verse by Rowe, as prose Q, Ff. 49. *An . . . merry,*] Capell, *And . . . merry, Q, If . . . merry, Ff, And . . . merry,* Malone 49. *o' the] a' th Q, of the Ff* 52, 53. *Fill . . . bottom.*] as verse first by Capell, prose Q, Ff. 52. *Singing.*] Capell. 53. *you a mile] you, were 't a mile Ff* 3, 4.

45. *brisk*] "agreeably sharp to the taste," as opposed to "flat" or "stale," Greene, *James the Fourth*, iii 1 "a cup of neate and briske claret," and R. Davenport, *A New Tricke to Cheat the Drivell*, iii 1 "A cup of Nipsitate, briske and neate."

45. *fine*] clear Jonson, *Rules Tavern V* "Let our wines without mixture or stum be all fine"

46. *the leman mine*] For the use of the definite article with a possessive adjective, cf. Icel *unnustan min, barnið mitt* The idiom is also usual in Norwegian and Swedish dialects *Leman*, sweetheart, as in Greene, *George a Greene*, v 1 "George. I haue a lovely Lemman, As bright of blee as is the siluer moone." Usually "leman" signified paramour. AS *leof*, dear, *mann*, a man or woman

47. *a . . . long a*] So in Beaumont and Fletcher, *Knight of unring Pestle*, i. iv "he . . . sings, and cries, 'A merry heart lives long-a'" Cf. *The Weakest Goeth to the Wall*, i. ii "Bunch. . . on to my song, for a merry heart lives long", and *Everie Woman in her Humor*, iv. 1 A final -a, as in "long-a," is common in Elizabethan songs, it is used to provide an extra syllable at the end of a line, and is probably a relic of the ending -e in M.E. Cf *Winter's Tale*, iv iii. 326, 329 and 332, U. Fulwell, *Like Will to Like* (Haz *Dods*, iii 327); and *The Maydes Metamorphosis*.

"ring-a . . . sing-a . . . Greene-a . . . Queene-a"

48. *Well said*] bravo! well-done! See note to *I Henry IV.* iv 1. i.

49. *An . . . merry,*] Malone read *And . . . merry*,—and suggests that the words that follow, "now . . . night," are part of a song (a suggestion adopted by Rann); cf. *Winter's Tale*, iv 11. 3, where Autolycus sings: "Why, then comes in the sweet o' the year."

49. *now . . . night*] Cf. ii iv 359 *ante*. With "the sweet o' the night," cf. "the sweet o' the year" in *Winter's Tale*, iv. 11. 3, and "April . . . the sweet o' th' year" in Beaumont and Fletcher, *A Wife for a Month*, ii 1

52. *let it come*] pass on the cup, "drink and pass on" So in *Henry VI* ii. iii 66 "Let it come, i' faith, and I'll pledge you all", *Sir John Oldcastle*, ii. ii "Har Fill, sweet Doll, I'll drink to thee. Doll I pledge you, sir, . . . And I pray you let it come", T. Heywood, *The Fair Maid of the West* (Pearson, ii 267) "Spencer . . . Captaine, this health. Goodlack. Let it come", Massinger, *The Great Duke of Florence*, iv 11.

53. *pledge you*] accept the love you offer and in pledge thereof drink from the cup See *2 Henry VI.* ii iii 67, where Horner's three neighbours drink to him in a cup of sack, a cup of charneco and a pot of good double beer, and Horner replies. "Let it come, i'

Shal. Honest Bardolph, welcome: if thou wantest any thing, and wilt not call, beshrew thy heart. Welcome, my little tiny thief [*to the Page*], and welcome indeed too I'll drink to Master Bardolph, and to all the cavaleros about London

Davy. I hope to see London once ere I die.

Bard. An I might see you there, Davy,— 60

Shal. By the mass, you'll crack a quart together, ha! will you not, Master Bardolph?

Bard. Yea, sir, in a pottle-pot.

Shal. By God's liggens, I thank thee the knave will

56. *tiny*] *tyne* Ff 56 *to the Page*] Capell. 58. *the*] om. F 4 58. *cavaleros*] *cavalerios* Johnson, *cabileros* Q, *Cavalerios* Ff. 60 *An*] Capell; *And* Q, *If* Ff 60 *Davy*,—] Theobald, *Davy*! Q, *Dane*. Ff. 61 *By the mass*,] om. Ff 61 *together, ha!*] Capell, *together, ha* Q, *together*? Ha, Ff 63. *Yea*] *Yes* Ff. 64. *By . . . liggens*] om. Ff.

faith, and I'll pledge you all", and *Julius Cæsar*, iv iii, 157-161.

53 *a mile . . . bottom*] the whole cupful, were it a mile deep. Many such sayings were current, cf. J. Cooke, *Greene's Tu Quoque* (Haz. *Dods*, xi, 197) "I'll pledge . . . a whole sea, as they say", T Heywood, *If You Know not Me*, etc, Part II (Pearson, i, 331). "I . . . will I [pledge thee], were it as deepe as a well"; and Jonson, *Every Man in his Humour*, v. i "I pledge master Doctor an't were a sea to the bottom"

56 *little . . . thief*] An adaptation of the phrase "little tiny page" in the *Ballad of Little Musgrave and Lady Barnard* (Percy, *Reliques*, ed. Wheatley, iii 68) A stanza from the ballad is quoted in Fletcher's *Monsieur Thomas*, iv ii "If this be true, thou little tyney page," etc Another stanza is quoted in *The Knight of the Burning Pestle*, v. iii, and yet another in *Bonduca*, v ii. "Tiny" is a north-country word, cf. Jonson, *The Sad Shepherd*, ii i "Twa tiny urchins" Shakespeare seems to have taken the word from the ballad for he always couples it with "little," with which it is there associated

58. *cavaleros*] gallants, usually in an ironical sense I. T, *Grim the Collier of Croydon*, iii i "Her service to Bel-lona! turn'd stark ruffian! She'll be call'd Cavaliero Marian", Nashe, *Summer's Last Will* (Haz *Dods* viii 77) "he was a cavalier and a good fellow", *The tryall of Chevalry*, i. i

"Cavaliero Bowyer" ["such another swash-buckler lives not in the nyne quarters of the world"], *ib* v. ii "you pick-hatch Cavaliero petticoat-monger." See also *Merry Wives*, ii i 201

61. *crack*] empty, drink *The London Chanticleers*, v. "Budget . . . is as good at cracking a pot as any."

63. *in a pottle-pot*] Bardolph may mean "not one quart, but two quarts"; cf. Jonson, *New Inn*, iv. ii "T'p. Come, let us take in fresco, here, one quart *Burst* Two quarts, my man of war, let's not be stunted," and Mayne, *The City Match*, iii iii "Quart. I shall be glad To give thanks for you, sir, in pottle-draughts" Or the allusion may be to the practice in taverns of serving short measure, cf. Dekker, *The Honest Whore*, Part II. (Pearson, ii. 179) "How many times hast thou given Gentlemen a quart of wine in a gallon pot?" A gallon of wine was sometimes called for, see e.g. Field, *Amends for Ladies*, iii iv, where Bots, a roarer, calls for wine. "We'll have but a gallon apiece . . . *Draver* I beseech you let it be but pottles"

64 *By liggens*] No other example of this oath is recorded "Liggens" is perhaps a corruption of a diminutive "lidkins," from "lid," as in "God's lid" in *Troilus and Cressida*, i ii. 225, and in Middleton, *Blurt, Master-Constable*, ii i, cf. "bodikins" from "[God's] body," and numerous oaths by parts of God's body.

stick by thee, I can assure thee that. A' will not 65
out, he is true bred.

Bard And I'll stick by him, sir.

Shal. Why, there spoke a king. Lack nothing: be
merry. [*Knocking within.*] Look who's at door
there, ho! who knocks? [*Exit Davy.* 70

Fal. Why, now you have done me right.

[*To Silence, seeing him take off a bumper.*

Sil. Do e right, [*Singing.*

And dub e knight:

Samingo.

Is't not so?

75

65 *that A' that. He Ff, that a Q* 66. *he is a tis Q* 69. Knock-
ing within.] One knocks at doore Q (after line 67), om. Ff. 70. *there, ho!*
there ho, Q, there, ho Ff. 70 *Exit D.] Capell.* 71. *To . . . bumper]*
Capell. 72. *Sil [Silens Q (passim).* 72-74. *Do . . . Samingo.]* as prose
Q, Ff. 72 *Singing.] Rowe.* 74. *Samingo] Ff (italics), samingo Q*
75. *Is't so?] Ist so, Q, Is't? Ff 2-4.*

65, 66 *A' . . . not out]* he will not
fail or disappoint you; he'll not, for in-
stance, shirk his drinks, cf. *Antony and*
Cleopatra, II vii 35, 36. "*Pom . . .*
A health to Lepidus! Lep. I'll
ne'er out" Also Fletcher, *Bonduca*,
II iii "But all agree [to die merrily],
and I'll not out, boys," and Massinger,
The Great Duke of Florence, IV. ii "I
will dance . . . too; will not out"
The metaphor is from the chase, "will
not out," according to Madden, "seems
to mean that a well-bred hound will not
leave the others who are on the scent.
Young hounds when uncoupled from
the older dogs have to be followed by
riders and kept up" (*Diary of Master*
William Silence, p. 54)

66 *he is]* So Ff, Boswell-Stone's
conjectural emendation, *a's* (= he is)
for *Q a tis* should, perhaps, be adopted.

66 *true bred]* So in Jonson, *Bar-*
tholomew Fair, IV. iii "guests o' the
game, true bred." Cf Middleton, *A*
Chaste Maid in Cheapside, IV. i

71. *done me right]* pledged me to my
satisfaction, i. e. by drinking an equal
quantity of wine "Do me right"
was a technical expression in the art of
drinking used in challenging a person
to pledge See Beaumont and Fletcher,
Beggars Bush, II. iii, Jonson, *Every*
Man out of his Humour, V. iv "2 Cup
Nay, do me right, sir. 1 Cup. So I do,
in faith. 2 Cup Good faith you do

not, mine was fuller"; Dekker, *The*
Honest Whore, Part I (Pearson, II 22)

"*Cast. Pledge him . . . Fly So* I
ha done you right on my thumb naile"
(a drinking custom explained in Nashe,
Pierce Pennelesse, 1595), Chapman,
The Widow's Tears, IV. ii "Ero . . .
I'll pledge y' at twice. *Lys.* 'Tis well
done, do me right", Massinger, *The*
Unnatural Combat, III. iii "*Beauf*
jun It [a toast] has gone round, sir.
Malefort. Now you have done her
right;" C Cotton, *The Scoffer Scoft*
(ed 1715, p. 147) "do me right,
pledge and twere Water"

72, 74 *Do me Samingo]* A scrap
from an old drinking song, one version of
which is given in Nashe, *Summer's Last*
Will (Haz. *Dods*, VIII 55) It there
begins "Monsieur Mingo for quaffing
doth surpass," and ends .—

"God Bacchus, do me right,
And dub me knight

Domingo."

"Mounseer Mingo" was an English
translation of a French song set to music
by Orlando di Lasso A copy of the song
from "Songs of 3, 4, and 5 parts, Eng-
lish and Latin . . . Newly collected
. . . in the yeres 1655 and 1656" (MS
Mus. School f 18 Bodleian Library,
Oxford) is given by Miss Eleanor
Brougham in *Corn from Olde Fields*.
Another copy from a 1637 MS part-
song book compiled by Thomas Smith,

Fal. 'Tis so

Sil Is 't so? Why then, say an old man can do somewhat.

Re-enter DAVY.

Davy. An't please your worship, there's one Pistol come from the court with news. 80

Fal. From the court! let him come in.

Enter PISTOL.

How now, Pistol!

Pist. Sir John, God save you!

Fal. What wind blew you hither, Pistol?

79. *Re-enter D*] Capell. 82. *Enter Pistol*.] Q (after line 80), Ff. 83.
God save you] 'save you sir Ff.

a Fellow and Tutor of Queen's College, Oxford, is reproduced in *The Cornhill Magazine*, September, 1921. This begins —

"Mounseour Mingo for quaffing
doth passe,
In cup, cruse, can, or glasse",
and concludes —

"Good Bacchus, doe mee right
And dubbe me knight,
Don Mingo."

73 *dub me knight*] An illusion to the custom of conferring "knighthood" upon one of the company who has given proof of his prowess in drinking healths on his knees. See Nashe, *Summer's Last Will* (Haz. *Dods.*, viii 59) "*Bacchus Crouch, crouch on your knees, fool, when you pledge God Bacchus. [Here Will Summer drinks, and they sing about him, Bacchus begins] All. [sing] God Bacchus, do him right, And dub him knight Bacchus. Rise up, Sir Robert Toss-pot. [Here he dubs Will Summers with the black jack.]*" In Marston, *Antonio and Mellida*, Part II. v. 1, Balurdo is dubbed "Knight of the golden harp" by Rossaline, who has played an accompaniment to the singing of, "Do me right and dub me knight, Balurdo." Malone cites *A Yorkshire Tragedy*, 1 "They call it knighting in London when they drink upon their knees" To the custom of drinking upon the knees many references occur, see Jonson, *Every Man out of his Humour*, v. iv "I Cup. The Count

Frugale's health, sir? I'll pledge it on my knees, by this light. 2 *Cup.* . . . I'll drink it on my knees, then, by the light"; and Dekker, *The Honest Whore*, Part II (Pearson, ii. 162) "fall on your maribones and pledge this health, 'tis to my mistress."

74. *Samingo*] The form "Samingo" is perhaps due to the influence of the name of San Domingo, the patron saint of toppers, or is perhaps merely the intoxicated Silence's mispronunciation of Domingo or Don Mingo.

77, 78. *do somewhat*] do something (as a toper), "do his share"—a slang expression used in various contexts, often with a suggestion of riotousness or impropriety Cf. *Wily Beguiled* (Haz. *Dods.*, ix. 223) "'tis well done! now I see thou cans't do something" (said in reference to a conjuring trick), and Barry, *Ram-Alley*, iii. 1 "O. Small . . . you shall be laddified . . . and soon be got with child. What, do you think we old men can do nothing?" Nabbes, *Covent Garden*, i. 1: "Yes . . . thou hast scene me doe something ['paint the town red']."

83 *God save you*] A familiar salutation, so in *Roister Doister*, ii. 11: "God you save and see" Morose, in Jonson, *The Silent Woman*, v. 1, wonders how these "common forms as *God save you*, and *You are welcome* are come to be a habit in our lives"

84. *What wind . . .*] Cf. Middleton, *Michaelmas Term*, Induct "It was a happy gale that blew him hither," and

Pist. Not the ill wind which blows no man to good 85
Sweet knight, thou art now one of the greatest men
in this realm

Sil. By'r lady, I think a' be, but goodman Puff of
Barson.

Pist Puff! 90

Puff in thy teeth, most recreant coward base!

Sir John, I am thy Pistol and thy friend,

And helter-skelter have I rode to thee,

And tidings do I bring and lucky joys

And golden times and happy news of price. 95

85 no man] none Ff. 87. this] the Ff. 88 By'r lady] Birlady Q,
Indeed Ff 90-95. Puff in . . . price] as verse first by Pope, prose Q, Ff
91 in] ith Q. 92. And] om. Ff.

Chapman, *The Distracted Emperor*,
1 See J. Heywood, *Proverbs*, i. x
"Ye huswife, what wind bloweth ye
hither this night?" Lodge and Greene,
A Looking Glasse, etc., i. iii, and Jon-
son, *Every Man in his Humour*, ii. iii

85. the ill . . . good] An allusion to
the proverb "An ill wind that bloweth
no man to good, men say" (J. Hey-
wood, *Proverbs*, ii. ix) Cf *Captain*
Underwit, ii. ii, *3 Henry VI* ii. v 55
"Ill blows the wind that profits no-
body," where Hart quotes *A Knack to*
know a Knave (Haz. *Dods.*, vi. 528)
"It is an ill wind bloweth no man to
profit"

88, 89 but . . . Barson] save farmer
Puff of Barson, or Barston, a village
in Warwickshire, situated between
Coventry and Solihull. Silence,
perhaps, understands "greatest" in
the sense "greatest in girth" "Good-
man" was the customary title prefixed
to the names of yeomen and others
under the rank of gentleman, see
Massinger, *The City Madam*, iv. iv
"An honest country farmer, Goodman
Humble", *Mucedorus* (Haz. *Dods.*, vii
214) "goodman King of our parish"
"These [yeomen]," writes Sir T
Smith, *De Rep. Angl.* (1583), "be not
called masters, for that . . . pertaineth
to gentlemen only but to their sur-
names, men add goodman . . . as
Goodman Luter, Goodman White"

90, 91. Puff! . . . teeth] Compare
Beaumont and Fletcher, *Cupid's Re-
venge*, iv. iii. "Peach, oh disgrace!
Peach in thy face, and do the worst
thou canst!" As puffing was a swag-

gering humour, Pistol takes the mention
of goodman Puff as a challenge to be
met with a stern defiance, "Puff in thy
teeth." In J. Cooke, *Greene's Tu*
Quoque (Haz. *Dods.*, xi. 198), a stage-
direction runs "Enter a Swaggerer,
puffing," whereon Rash exclaims "An
excellent humour, i' faith" Later,
when Spendall imitates the humour,
"Puff, puff!" Swaggerer resents it,
"Dost thou retort—in opposition
stand?" See Jonson, *Bartholomew*
Fair, v. iii "Knock This gallant has
interrupting vapours, troublesome
vapours, Whit, puff with him", Barry,
Ram-Alley, iii. 1 "Taffata [to Capt.
Puff] . . . is this the fittest place Your
captainship can find to puff in, ha?"
and *ib.* ii. 1 "Nay, sweet lieutenant,
now forbear to puff", Field, *Amends*
for Ladies, iii. iv "Spill-blood [a
swaggerer] Puff! will your lord-
ship take any tobacco?" and Field,
A Woman is a Weathercock, i. ii
"Sir John Worldly. No more puff-
ing, Captain. Leave batteries with
your breath." In *thy teeth*, in thy
face, cf *Julius Caesar*, v. 1. 64.

93 helter-skelter] in haste Florio
gives, "Alia rinfusa, pellmell, helter-
skelter" Marston, *Antonie and Melinda*,
Part II. iv. 1 "helter skelter, All cock-
sure"

95 golden] prosperous. Nashe,
Summer's Last Will (Haz. *Dods.*, viii.
62). "much prosperous hap and many
golden days", Dekker and Webster,
Northward Hoe, iv. "I scornd . . . to
be druncke with rain-water . . . in
those golden and siluer dayes";

Fal. I pray thee now, deliver them like a man of this world.

Pist. A foutre for the world and worldlings base!
I speak of Africa and golden joys.

Fal. O base Assyrian knight, what is thy news? 100
Let King Cophetua know the truth thereof.

Sil. And Robin Hood, Scarlet, and John. [Singing.

Pist. Shall dunghill curs confront the Helicons?
And shall good news be baffled?

Then, Pistol, lay thy head in Furies' lap 105

96. *pray thee*] *prethes* Ff. 98-105. *A foutre . . . lap*] as verse in Ff; as
prose Q. 98. *foutre*] *footre* Q, *footra* Ff, *foutra* Theobald 101. *Cop-*
phetua] *Couetua* Q; *Couitha* Ff. 102. Singing.] Steevens. 103. *Helicons*]
Helicon F 3, *Helicon* F 4. 105. *Furies*] Capell, *Furies* Q, Ff, *Fury's*
Rowe.

Nabbes, *Microcosmus*, v. "Sensuality.
. . . I might hope for as golden dayes
and coaching agen" Sw. *gyllene tider*
(or *dagar*), golden times, halcyon or
palmy days.

95. of *price*] precious, so in *Edward*
the Third, v. 1. "thing of price",
Jonson, *The New Inn*, III. ii. "the
time is now of price," and 1b. iv. iii.
"any rich thing of price"

96, 97. *man . . . world*] ordinary
mortal, cf Marston, *The Fawn*, III. i.
"Prithee confer with me like a creature
made of flesh and blood." The ex-
pression "man of this world" probably
derives from S. John, VIII. 24 "ye
are of this world, I am not of this
world"; it occurs in the earliest
English translation of *De Imitatione*
Christi (ed. Ingram, p. 80): "trowist
þou þat men of þis worlde suffre nouȝt
or litel?" Cf Shelton, *Don Quixote*,
III. ii. "hearing the speech of our
knight-errant . . . he seemed unto
them a man of the other world," and
1b. III. iv. "spirits, or people of another
world", Fletcher, *The Chances*, IV. ii.
"Belike they thought I was no man of
this world" [i. e. that I was a dead man]

98. *foutre*] A coarse word, of French
origin, used frequently as an expression
of contempt See Barry, *Ram-Alley*,
III. i. "Throat I'll pass my word.
Beard. Foutre! words are wind", *The*
Tryall of Cheualry, II. i. "Pet Bow-
yer? mordu! futra for him!" O. F. *fotre*
from L. *futuere*, *Veneri operam dare*
Worldings, men of this world, mortals,
as in *As You Like It*, II. i. 48.

99. *Africa*] An allusion to the fabled
wealth of Africa Golden, rich

100. *Assyrian knight*] Cf Dekker,
The Shomakers Holiday (Pearson, i.
63) "my fine dapper Assirian lads,"
Simon Eyre, in the play just cited, is
fertile in playful biblical designations,
as "Mesopotamians" (Pearson, i. 30),
"Philistines" (p. 31), "Babylonian"
(p. 42)

101. *Cophetua*] The king who married
a beggar-maid in the ballad of *King*
Cophetua and the Beggar-Maid. The
ballad was printed by Percy in the
Reliques (ed. Wheatley, i. 189), from the
text supplied in Richard Johnson's
Crown Garland of Goulden Roses, 1612
Shakespeare had already alluded to the
story of the King and the Beggar in
Richard II. v. iii. 80, and *Love's*
Labour's Lost, IV. i. 84. Jonson refers
to the King in *Every Man in his*
Humour, III. ii. "as rich as King
Cophetua"

102. *And . . . John*] A scrap from
the ballad of *Robin Hood and the Pindar*
of *Wakefield* (Child, v. 204).

103. *confront*. *Helicons*] chal-
lenge comparison with, or "affront"
the Muses. Pistol probably confounds
Mount Helicon, the haunt of the Muses,
with the Muses themselves. Pistol's
meaning may be "aspire to be poets";
cf. J. Mayne, *The City Match*, II. vi:
"my brave wit, My man of Helicon"

104. *baffled*] treated with contumely,
as in *Twelfth Night*, II. v. 177, and
Beaumont and Fletcher, *The Wild-*
Goose Chase, v. ii. "Ere I stay here to

Shal Honest gentleman, I know not your breeding.

Pist. Why then, lament therefore.

Shal. Give me pardon, sir. if, sir, you come with news from the court, I take it there's but two ways, either to utter them, or to conceal them. I am, sir, under 110 the king, in some authority.

Pist. Under which king, Besonian? speak, or die.

106 *Honest . . . breeding.*] two lines in Ff 109. *there's*] *there is* Ff.
110 *or to*] *or* Q. 112. *Under . . . die*] two lines, the first ending *King* in
Ff. 112. *king, Besonian* ?] *King* ? *Besonian*, Ff.

be abus'd and baffled." For the original sense of "baffle," in reference to the punishment inflicted upon recreant knights, cf *Faerie Queene*, vi. vii 27, and Beaumont and Fletcher, *A King and No King*, iii. ii "they hung me up by the heels, and beat me with hazel-sticks."

106. *I . . . breeding*] I am at a loss to gather what your upbringing has been, to what profession you belong, whether you are a soldier, poet or what. Cf. Fletcher and Massinger, *The Elder Brother*, i. i "two . . . sons Of different breeding, th' elder a mere scholar, The younger a quaint courtier", Middleton, *The World Tost at Tennis*, (Bullen, vii 160) "Ye've noble breedings both" [*i.e.* training as a scholar and soldier respectively], Massinger, *A New Way to Pay Old Debts*, iv. 1.

107 *Why . . . therefore*] This retort seems to have won popularity, for Pistol makes use of a variation upon it in *Henry V.* iii. v. 52. "*Pist* Why, then, rejoice therefore" (Malone quotes "I rejoice therefore," from Marlowe's *Massacre of Paris*). It was later utilised by Jonson in a burlesque of the horrible fierce soldier's vein in *Poetaster* (1601), iii. i "2 *Pyr.* Why then lament therefore damned be thy guts," etc. Cf. Ford, *Love's Sacrifice*, iv. 1. "If I must hang, why, then: lament therefore." A burlesque may be intended of a speech exemplifying the "doleful strain" (Jonson, *Poetaster*, iii. i) of the *Interlude of King Darius* (1565). "*Constancy.* God doth you abhorre . . . Except you repent And your syns lament He will you destroy." *Therefore*, for that, on that account.

109, 110 *there's but . . . them*] Cf. J. Shirley, *Love Tricks*, v. iii: "there

is but two ways, either you must . . . or . . ."

110, 111 *I am . . . authority*] So in *London Prodigal*, ii. 1: "Sir Arthur, I am a commander, Sir, under the king" For the satire on the self-importance of justices of the peace, cf. Jonson, *Bartholomew Fair*, ii. 1, where Justice Overdo is the speaker. "Would all men in authority would follow this worthy precedent! for alas, as we are public persons, what do we know . . . This we are subject to that live in high place."

112. *Besonian*] Shallow having spoken as a man in authority, Pistol puts him down with a term which signified, in military parlance, a soldier of the lowest rank, a raw recruit. The word "besonian," one of the many Spanish military terms which found their way into English in the sixteenth century, is from Sp. *bisño*, soldier or recruit (fig. a novice), *Bisño* itself is derived from It. *bisogno*, I want, that being the first word that the Spanish recruits learned when they went into Italy. "Besonian" occurs frequently in the original sense, "a raw, untrained soldier," and in the figurative sense "a novice" See 2 *Henry VI.* iv. 1 134 "Great men oft die by vile besonians," where Suffolk is addressing the soldiers who are about to murder him (Hart's note in this edition quotes Garrard's *Art of Warre* (1591) "Bisonians and fresh water soldiers" (*Stanford Dict*) "What besonian is that?" asks Lazarillo de Tormes, a Spanish soldier, in Middleton, *Blurt, Master-Constable*, i. ii. Cf. Massinger, *The Maid of Honour*, iv. 1 "bisognion", Chapman, *The Widow's Tears*, i. iii "a base bisogno", *The*

Shal. Under King Harry.

Pist. Harry the fourth? or fifth?

Shal. Harry the fourth.

Pist. A foudre for thine office!

Sir John, thy tender la bkin now is king; 115

Harry the fifth's the man. I speak the truth:

When Pistol lies, do this; and fig e, like

The bragging Spaniard.

Fal. What, is the old king dead?

Pist. As nail in door: the things I speak are just. 120

Fal. Away, Bardolph! saddle my horse Master Robert

Shallow, choose what office thou wilt in the land, 'tis

thine. Pistol, I will double-charge thee with dignities.

Bard. O joyful day!

I would not take a knighthood for my fortune. 125

Pist. What! I do bring good news.

Fal. Carry Master Silence to bed Master Shallow, my

Lord Shallow,—be what thou wilt; I am fortune's

114-118. A . . . *Spamard*] as prose in Q 114 *foudre*] *fowtre* Q, *footra* Ff. 117. *fig me*] hyphen Ff. 120. *As . . . just.*] two lines in Ff 121-123 *Away . . . dignities*] four lines, ending *horse, wilt thee dignities.* in Ff. 121 *Master*] M Q. 124, 125. O . . . *fortune*] prose in Q. 125 *knighthood*] *Knigh* Q. 126 *What!* . . . *news*] *What?* . . . *newes.* Q, Ff, *What?* . . . *news?* Pope.

Merry Devil of Edmonton, II 1. "my bosonians and pensioners"; *Sir Giles Goosecap*, I II. "your Bisogno, or your boor"; Brome, *The Covent Garden Weeded*, v. III. "March on, Come off. Beat the Bessognes that lie hid in the Carriages." Also G. Gascoigne, *The Spoil of Antwerp*, 1576 (Arber, *English Garner*, VIII. 160) For the sense "novice," cf. Jonson, *Cynthia's Revels*, v. II. "your critic, or your besogno"

114. *foudre*] With, perhaps, a pun (Q *fowtre*) on "Fourth" in Shallow's speech

115. *lambkin*] A term of endearment, as in Lyly, *The Maydes Metamorphosis*, III. II. "my maisters sweete Lambkin," and W. Congreve, *The Double Dealer*, IV. II. "my tender lambkin" Tender, young, or "dear," "beloved."

117 *do thus*] *ie* use the insulting gesture made by putting the thumb between the first and middle fingers. Pistol insults Fluellen in this way, describing the gesture with the words "The fig of Spain!" (*Henry V.* III. v.

62) Cf Middleton, *The Widow*, v. 1. "The fig of everlastig obloquy Go with him" Sp. *higas dar*, to "fig," or "give the fig"

117, 118. *like . . . Spamard*] The epithet "bragging" seems to have been currently applied to the Spaniard. Thus in R Hakluyt, *The English Voyages, The Voyage unto Cadiz*, 1596 (MacLehose, IV. 257) "there was neuer thing more resolutely performed of the courageous English, nor more shamefully lost of the bragging Spaniard."

120. *As . . . door*] An allusion to the proverbial "as dead as a door-nail" The saying, which is as old as *Piers Plowman*, occurs in *2 Henry VI* IV. x. 40, and in Porter's *Two Angry Women of Abington*

123 *double-charge*] So in S. Rowley, *The Noble Souldier*, IV. II. "I did but recoyle because I was double charg'd"

126. *What!*] An exclamation of exultation, as in *Richard III.* IV. IV. 321.

steward—get on thy boots: we'll ride all night. O sweet Pistol! Away, Bardolph! [*Exit Bard.*] Come, Pistol, utter more to me; and withal devise something to do thyself good. Boot, boot, Master Shallow! I know the young king is sick for e. Let us take any man's horses; the laws of England are at my commandment. Blessed are they that have been my friends; and woe to my lord chief justice!

Pist. Let vultures vile seize on his lungs also!

"Where is the life that late I led?" say they:
Why, here it is; welco e these pleasant days!

[*Exeunt.*]

SCENE IV.—*London. A street.*

Enter BEADLES, *dragging in* HOSTESS QUICKLY and DOLL TEARSHEET.

Host. No, thou arrant knave; I would to God that I might die, that I might have thee hanged: thou hast drawn my shoulder out of joint.

129. *steward—get]* *steward, get* Q; *steward* *Get* Ff. 130. *Exit Bard]*
Capell 135. *Blessed . . . that]* *Happie . . . which* Ff. 135 *been]* *ben* Q.
136 *to]* *vnto* Ff. 137, 139. *Let . . . days]* *prose in* Q. 137. *vile]* *vil'de*
Ff 1, 2, *vild* F 3. 139. *these]* *those* Ff 139. *Exeunt.] exit.* Q.

SCENE IV.

London. A Street.] Theobald (subst.) *Enter . . .]* Malone, *Enter Sincklo* and three or foure *officers* Q, *Enter Hostesse Quickly, Dol Teare-sheete, and* Beadles. Ff. 1. *to God that]* om. Ff.

137 *Let . . . lungs]* Pistol was perhaps thinking of Titus Virgil, *Aeneis*, vi. 597, 598

138. *Where . . . led?]* The title of a song in Clement Robinson's *A Handfull of pleasant delites*, 1584. The full description of the song runs "Dame Beauties reple to the Louer late at libertie and now complaineth himselfe to be her captiue, Intituled where is the life that late I led." The song begins "The life that erst thou ledst my friend was pleasant to thine eyes." In *The Taming of the Shrew*, iv. i. 144, Petruchio sings, "Where is the life that late I led?"

SCENE IV.

Enter . . .] The name, Sincklo, which appears in the Q stage-direction,

is that of the actor who played the First Beadle Sincklo's name similarly found its way into the text of *The Taming of the Shrew*, Induction, 1. 86 (Ff, Q, Sin F2, Sim Ff 3, 4), and into that of *3 Henry VI.* iii. 1 "Enter Sinklo, and Humfrey . . ." (Ff) Sincklo was introduced as a Player in the Induction to Marston's *Malcontent*. Sincklo's name is not included in the list of "Principall Actors" at the beginning of the First Folio.

2, 3. *thou . . . joint]* An allusion to the grip used by the officers in arresting persons. See Middleton, *Anything for a Quiet Life*, iii. 11 "Now Flesh-hook . . . set upon her right shoulder, thy sergeant . . . at the left," and *The Puritan*, iii. iii: "Pyeboord . . . hot Yron gnaw their fists! they [the ser-

First Bead. The constables have delivered her over to me; and she shall have whipping-cheer enough, I warrant her: there hath been a man or two lately killed about her. 5

Dol. Nut-hook, nut-hook, you lie. Co e on; I'll tell thee what, thou damned tripe-visaged rascal, an the child I now go with do miscarry, thou wert better 10 thou hadst struck thy mother, thou paper-faced villain.

4. First Bead.] Malone, Bead. Rowe; Sincklo. Q (*passim*); Off. Ff (throughout). 5 enough] om. Q. 6. lately] om. Q. 8 Dol.] Whoores Q (throughout) 9 an] Malone; and Q, if Ff. 10. now] om. Q. 10. wert] had 'st Ff.

geants] haue strucke a Feuer into my shoulder, which I shall nere shake out agen" Chapman, in *May-Day*, II. 1, refers to sergeants as "pewter-buttoned shoulder-clappers" (cf. *Comedy of Errors*, v. II. 37), and Dekker (*The Guls Horn-booke*) speaks of a "shoulder-clapping arrest."

4. constables] The constables, who were officers of the watch responsible for the keeping of the peace, having arrested Doll, handed her over to the beadies, inferior officers of the parish or Bridewell, whose function was to punish minor offenders

5. whipping-cheer] An allusion to the whippings inflicted as a punishment upon courtesans. Craig compares "whipping-cheer" (whipping-fare, fare consisting of lashes with the whip) with "belly-cheer," an Elizabethan term, and cites S Rowlands, *Doctor Merry Man* (Grosart, II. 24) "At price of whipping-cheere." For the whipping of courtesans, see Dekker, *The Honest Whore*, Part I (Pearson, II. 38) "you dreame Of . . . Whips and Beadies", J. Cooke, *Greene's Tu Quoque* (Haz Dods, XI. 247) "Spendall [to Tickleman, a courtesan]. . . may'st thou in thy youth, Feel the sharp whip, and in thy beldam age The cart"; Middleton and Rowley, *A Fair Quarrel*, IV. IV.

7 about her] in her company; no doubt, in some quarrel over Doll. The killing of a man in a tavern brawl was not an unusual occurrence. In T. Heywood, *The Fair Maid of the West*, Part I. I. 1, when Captain Spencer kills Caroll, the Drawer remarks, "Is all paid? . . . 'tis not so much for the death of the man, but how shall we

come by our reckoning?" In Dekker, *The Honest Whore*, Part I. (Pearson, II. 52, 53), when two gallants draw their rapiers in a quarrel over a courtesan, Bellafronte moralises: "O how many thus . . . have let out Their soules in brothel houses . . . and died Just at their harlot's foot."

8. Nut-hook] A hooked stick used in nutting to pull down the branches of the trees, hence, figuratively, a beadle or constable. Cf. *Merry Wives*, I. I. 171 "if you run the nuthook's humour on me," and Cleveland, *Count. Com. Man*, Poems, 1677 (quoted in *New Eng Dict*). "A Sequestratour! He is the Devil's Nut-hook, the Sign with him is always in the Clutches." The term is applied to a panderess in Dekker's *Match Me in London*, I.

9. tripe-visaged] A reference to the flabby and sallow countenance of the First Beadle. Cf. Porter, *Two Angry Women of Abington* (Haz. Dods, VII. 356) "tripe-cheeks? out, you fat ass" Tripe was vended in Eastcheap (cf. Pearson's Dekker, I. 29)

9, II. an . . . mother] In Webster, *Duchess of Malfi*, IV. II, Cariola, pleading for her life, exclaims, "I am quick with child" Miscarry, be born prematurely (Onions).

10, II thou . . . mother] A common saying, cf. Porter, *Two Angry Women of Abington* (Haz Dods, VII. 335). "strike me? alas, he were better strike his father!" and Beaumont and Fletcher, *A King and No King*, V. 1 "the foolish fellow had better have kick'd his grandsire."

11. paper-faced] sallow-complexioned. Cf. Henry V II. II. 73. "Their cheeks are paper," i.e. pale with fear.

Host. O the Lord, that Sir John were come! he would make this a bloody day to somebody. But I pray God the fruit of her womb miscarry!

First Bead If it do, you shall have a dozen of cushions 15 again; you have but eleven now. Come, I charge you both go with me, for the man is dead that you and Pistol beat amongst you.

Dol. I'll tell you what, you thin man in a censer, I will have you as soundly swunged for this,—you blue- 20 bottle rogue, you filthy famished correctioner, if you be not swunged, I'll forswear half-kirtles.

12 *the Lord*] om. Ff 12 *he*] I Q 13, 14. *pray God*] would Ff.
14. *miscarry*] might miscarry Ff 18 *amongst*] among Ff 19 *you . .*
you] thee . . thou Ff 19 *censer*] Theobald, censor Q, Ff. 20, 21. *blue-*
bottle] blew bottle Q; blew-Bottel'd Ff 1, 2, blew-Bottl'd Ff 3, 4.

13 *make . . somebody*] A familiar saying. See *Richard III.* v. iii. 281 "A black day will it be to somebody," and Ford, *Perkin Warbeck*, iii. 1 "A bloody hour will it prove to some."

14. *miscarry*] Mrs. Quickly's meaning is perhaps "may not miscarry"

15 *you . . . cushions*] See Chapman and Shirley, *Tragedy of Chabot, Admiral of France*, iii. 1 "she . . will wear a cushion to seem with child." Also J. Webster, *Appius and Virginia*, iv. 1, Massinger, Middleton and Rowley, *The Old Law*, iv. 1 "'Tis but a cushion, I warrant thee" (in reference to Agatha, who has said that she is *enemie*), J. Dryden *The Wild Gallant*, iv. ii

18 *amongst you*] Cf. *King Lear*, iv. i 76, and Craig's note in this edition. Cf. also *Jack Fugler* (Haz. Dods., ii. 142) "I shall surely be killed between them three", Beaumont and Fletcher, *The Maid's Tragedy*, i. ii. 1, "they ha' near killed her among them."

19 *thin . . censer*] Probably, as Stevens explained, an allusion to the figure of a man upon the lid of a censer or perfuming-pan. Censers were used for burning perfumes in dwelling-houses (cf. *Much Ado*, i. iii. 60, 61), they were made of thin metal, and often had rudely hammered or embossed figures in the middle of the pierced convex lid. A reference is made to the slashed lid of a censer in *The Taming of the Shrew*, iv. iii. 90, 91. Grant White believed the meaning to be "that the thin officer wore some

kind of cap which she [Doll] likened to a censer"—an interpretation approved by Rolfe.

20. *soundly*] thoroughly. Cf. *Merry Wives*, iv. iv. 63 "pinch him sound," and Dekker and Webster, *Northward Hoe*, i. ii "these Flemings pay soundly."

20 *swinged*] thrashed. So in *King John*, ii. 1. 288, and Greene, *George a Greene*, iv. 1 "he swingde me till my bones did ake"

20, 21 *blue-bottle*] An allusion to the blue coat worn by beadles. See Middleton, *Michaelmas Term*, iii. v. "blue beadles", Dekker and Webster, *Northward Hoe*, ii. 1 "why . . . go these two like beadles in blue?", Nabbes, *Microcosmus*, v. "the whips of furies are not halfe so terrible as a blew coate" "Blue-bottle" is applied as a nickname to a serving-man in Wilkins, *Miseries of Enforced Marriage*, i. "Ilf. . . here is a scrape-trencher arrived. How now, blue-bottle, are you of the house?" and in Dekker and Webster, *Northward Hoe*, i. iii "now, blue-bottle?" Serving-men, like beadles, wore blue coats.

21 *correctioner*] beadle, whose function was to administer correction. No other instance of "correctioner" is known, but the term "House of Correction" was currently used for a Bridewell. One of the scenes in Dekker's *Honest Whore*, Part II. (Pearson, ii. 166-183), is laid in a House of Correction for "the awd, the Rogue, the Whore, . . . The sturdy

First Bead. Co e, come, you she knight-errant, come

Host. O God, that right should thus overcome might!

Well, of sufferance comes ease.

25

Dol. Come, you rogue, come, bring me to a justice.

Host. Ay, come, you starved blood-hound.

Dol. Goodman death, goodman bones.

Host. Thou atomy, thou!

Dol. Come, you thin thing, come, you rascal.

30

First Bead. Very well.

[*Exeunt*

SCENE V.—*A public place near Westminster Abbey.*

Enter two GROOMS strewing rushes.

First Groom. More rushes, more rushes.

Sec. Groom. The trumpets have sounded twice.

23. *she knight-errant*] *shee-Knight arrant* Q, Ff. 24. *God*] *om.* Ff.
24. *overcome*] *o'recome* Ff. 27. *Ay, come*] *I come* Q, *Yes, come* Ff. 29.
atomy] *Anatomy* Ff 31. *Exeunt*] *om* Q.

SCENE V.

A public . . .] Theobald Enter . . .] Enter *strewers of rushes* Q, Enter two Grooms Ff 1. First Groom] see note *infra*

Begger, and the Lazy Lowne." The culprits are brought in by constables and delivered to the beadles for correction. The methods of correction employed in this House of Correction are very fully described by Dekker, whose purpose in writing the scene was plainly humanitarian

22. *half-kirtles*] A kirtle consisted of a jacket and a train or upper petticoat attached to the jacket, a half-kirtle was one or other portion of the full kirtle. Cf J Fletcher, *The Chances*, iv 11 "half-gowns."

25 of . . . ease] Proverbial Marston, *What You Will*, Prol. "I'll give a proverb,—Sufferance giveth ease." "We are taught by God," writes Sir Tobie Mathews (*Letters*), "that Sufferance is the way to Ease" (ed. 1660, p 155) Cf *Jack Straw* (Haz Dods, v 398); and Peele, *Sir Clyomon and Sir Clamydes*, xxii: "Of sufferance cometh ease"

28. *Goodman*] Used ironically, as in *King Lear*, ii 11 49 "Death" and "bones" refer to the device of a skull [a "death" or "death's head"] and cross-bones. "Death," however,

sometimes signifies a skeleton, *eg* in *King John*, v 11. 177.

29. *atomy*] Probably Mrs Quickly's blundering form of "anatomy," *i.e.* skeleton (*Anatomy* Ff) See Lodge, *The Wounds of Civil War*, v "Thou, but a poor anatomy of bones, Cas'd in a knavish tawny withered skin", Dekker, *Satiro-mastix* (Pearson, 1 197), Massinger, *Maid of Honour*, ii 11 "with hunger made Anatomies while we live", *Captain Underwit*, iii. 11 "Fatt men did wast to leane Anotomye." And in J Shirley, *The Maid's Revenge*, iii 11, Sharkino refers to his starveling servant Scarabeo as "my anatomy." Atomy is, however, a common Elizabethan form of "atom," in the senses "mote," "mite", cf Webster, *The White Devil*, iv 1 "I'll cut her into atomies And let th' irregular north-wind sweep her up, And blow her int' his nostrils", and *Everie Woman in her Humor*, i. i "her soule an Atomus. Her eies as hollow as Anatomy"

SCENE V

1-3. First . . . Groom] While the stage-direction of F has "Enter two

First Groom. 'Twill be two o'clock ere they come for the coronation dispatch, dispatch. [*Exeunt.*

Enter FALSTAFF, SHALLOW, PISTOL, BARDOLPH, *and* PAGE.

Fal. Stand here by me, Master Robert Shallow; I will make the king do you grace I will leer upon him as he comes by, and do but mark the countenance that he will give me

Pist. God bless thy lungs, good knight.

Fal. Come here, Pistol, stand behind me. O, if I had had time to have made new liveries, I would have bestowed the thousand pound I borrowed of you. But 'tis no matter, this poor show doth better: this doth infer the zeal I had to see him.

Shal. It doth so. 15

3 'Twill . . . o'clock] *Twill . . . a clocke* Q, *It will . . . of the Clocke* Ff.
4. *dispatch, dispatch*] om. Ff. *Exeunt.*] *Exeunt* Grooms Ff 3, 4, *Exit*. Groo.
Ff 1, 2, om. Q. 5. *Enter . . .*] Trumpets sound, and the King, and his train
passe over the stage after them enter *Falstaffe, Shallow, Pistol, Bardolfe*, and
the Boy Q 5 *Master Robert*] *M Robert* Ff; *mauster* Q. 9. *God*] om. Ff.
13 'tis] it is Ff. 15 *Shal*] *Pist.* Q

Grooms" it assigns, with Q, speeches to three speakers marked 1, 2, 3. As, however, the third speech is a reply to the objection made in the second speech to the first speaker's call for more rushes, it would appear that the third speech should be assigned to the first speaker. The Second Groom says that the trumpets have already sounded twice and implies that the third or final flourish of trumpets announcing the King's arrival may be immediately expected, when it would be too late to strew rushes. The First Groom answers that there is yet time, if dispatch be used, as the Coronation party would not return before two o'clock. Dyce (ed. 2) has the stage-direction "Enter three Grooms," and assigns to these the three speeches respectively, he gives, however, the words "Dispatch, dispatch" to the First Groom. Playgoers were familiar with the three soundings of a trumpet, cf. Mayne, *The City Match*, III. 11. "'t [the trumpet] has sounded twice," &c. the piece will soon begin

5. *Enter . . .*] Cambridge Edd. remark that it would seem probable from

the stage-direction of Q, that the King first crossed the stage in procession to his coronation, which is supposed to take place during the dialogue between Falstaff and the others, and that on his second entrance he appeared with the crown on his head

6. *leer*] look languishingly. *The tryall of Cheualry*, II. 1. "and that sowre crab do but leere at thee," and W. Congreve, *The Double Dealer*, IV. 11. "Sir Paul This [eye] has done execution in its time, girl, why thou hast my leer, hussy. . . our house is distinguished by a languishing eye." Cf. also "leer," an amorous side-glance, in *Merry Wives*, I. III. 48.

12. *bestowed*] laid out R. Edwards, *Damon and Pythias* (Haz. Dods, IV 83): "at the tavern shall bestow whole tway pence," and *Lingua*, I. IX "would not bestow twopence . . . to buy," etc

14. *infer*] demonstrate, as in *King John*, III. 1. 213

15, 17, 19 *Shal . . . Shal . . . Shal . . .*] Of these three speeches, all of which are given in Q to Pistol, Ff is certainly right in giving the first,

Fal. It shows y earn tness of affection,—

Shal. It doth so.

Fal. My devotion,—

Shal. It doth, it doth, it doth.

Fal. As it were, to ride day and night, and not to
deliberate, not to remember, not to have patience to
shift e,—

Shal. It is best, certain.

Fal. But to stand stained with travel, and sweating with
desire to see him; thinking of nothing else, putting 25
all affairs else in oblivion, as if there were nothing
else to be done but to see him.

Pist. 'Tis "semper idem," for "obsque hoc nihil est." 'tis
all in every part

Shal. 'Tis so, indeed. 30

Pist. My knight, I will inflame thy noble liver,
And make thee rage.

Thy Doll, and Helen of thy noble thoughts,

16. of] in Ff. 16. affection,—] affection. Q, Ff. 17, 19. Shal] Hanmer;
Pist. Q, Ff. 18 devotion,—] devotion Q, Ff. 20-22. As . . me,—]
three lines, ending night, remember, me in Ff. 22 me,—] me Q, Ff. 23.
best.] Cambridge Edd., best Q, most Ff. 24 Fal] om Q. 24-27 But
. . . him] continued to Shallow in Q. 26. affairs else] affayres Ff. 28
obsque] absque Ff 2-4. 28, 29. 'tis all] tis in Q. 31-38 My . . truth]
arranged as by Capell, prose Q, Ff. 33-38 Thy . . truth.] as verse first by
Pope.

as Hanmer in assigning the second and
third also, to Shallow.

22 shift me] change my apparel. So
in Middleton, *Blurt, Master-Constable*,
iv. 1, Simperina bids the drenched
Curvetto: "go, hie you home, shift
you" *Look About You* (Haz. *Dods*,
vii. 479) "I'll shift me as I ride" [*i e*
in a coach], Chapman, Jonson and
Marston, *Eastward Hoe*, v. v. "have
you no apparel to lend Francis to shift
him?"

28 obsque . . . est] apart from this
there is nothing. The later Ff correct
Pistol's false Latin by reading *absque*
for *obsque*.

28, 29. 'tis . . . part] Pistol's version
of the English proverb "All in all, and
all in every part," which was used to
signify absolute identity or perfection
Cf Kyd, *First Part of Jeronimo*, II iv
"You are as like *Andrea*, part for part,
As he is like himselfe . . . I could not
think but *Andreas* selfe, so legd, so

facest, so speecht, so all in all",
Stubbes, *Anatomy of Abuses*, Part I.
(ed Furnivall, p. 29) "he is al in all,
yea, so perfect", Middleton, *The*
Phoenix, I i "Niece Indeed that's
all [= that's everything] *Fid* 'Tis
all in all" Drayton (*Mortimeriados*,
1596) and Sir J. Davies (*Nosce Teipsum*,
1599) describe the soul as "all in all,
and all in every part" (quoted by
Malone). Ritson cites *The Phoenix*
Nest, 1593 "Tota in toto, et tota in
qualibet parte."

31. *I . . . liver*] The liver was
supposed to be the seat of anger and
other violent passions, cf *Much Ado*,
iv. i. 233, and iv. iii. 95 *ante*

33 *Helen*] The name of Helen of
Troy was frequently applied jocularly
to a wife or mistress Cf. Jonson,
Poetaster, iv. i. "Which of these is
thy wedlock [= wife], Menelaus? thy
Helen, thy Lucrece?" Beaumont and
Fletcher, *The Scornful Lady*, II ii

Is in base durance and contagious prison ;

Haled thither

35

By most echanical and dirty hand .

Rouse up revenge from ebon den with fell Alecto's
snake,

For Doll is in Pistol speaks nought but truth.

Fal. I will deliver her.

[*Shouts within, and the trumpets sound.*

Pist. There roar'd the sea, and tru pet-clangor sounds. 40

35 *Haled*] *halde* Q; *Hall'd* Ff 1-3 *Hal'd* F 4. 36. *hand*] *hands* Ff 3, 4.
38 *truth*] *troth* Ff. 39. *Shouts* . . *Steevens* (1793).

"Welcome to Troy! Come, thou shalt kiss my Helen", *Evere Woman in her Humour*, I 1. "goe in dame Helena" (where the Host is speaking to the Hostess). The name is applied to the courtesan Imperia in Middleton, *Blurt, Master-Constable*, IV. 11 "Bright Helena of this house, would thy Troy were a-fire" See also Greene, *Frier Bacon and Frier Bungay*, III 111, and Massinger, *The City Madam*, IV 1 "He and his Helen," where the reference is to a courtesan.

34. *contagious*] noxious, or causing infection.

35. *Haled*] dragged *Hall'd*, the reading of Ff 1-3, and "hauled" [*Hauld*, Pope] were variant spellings of "haled"

36 *mechanical*] base, *lit.* belonging to or characteristic of a mechanic or artisan, see Marston, *The Dutch Courtesan*, I 1. "A poor decayed mechanical man's wife", Barry, *Ram-Alley*, II. 1 "some mechanic slave", and Peele, *Speeches to Queen Elizabeth at Theobalds* (Bullen, II. 313) "a mystery not mechanical," *i.e.* not mean or vulgar

37. *Rouse . . revenge*] An allusion probably to the reiterated cry of the ghosts, "Awake revenge," in Kyd's *Spanish Tragedy*, III. xv Cf. *A Warning for Fair Women*, Induct *Ebon*, black, as in Jonson, *Every Man in his Humour*, V 1 "Saturn, sitting in an ebon cloud", and [W Rowley?], *The Birth of Merlin*, III. III. Alecto was

one of the Erinyes or Furies, three avenging deities, whose office was to punish men both in this world and after death for various crimes. They were represented with serpents twined in their hair and with blood dripping from their eyes. Cf *Antony and Cleopatra*, II v. 40, and Virgil, *Æneid*, VII 346.

38 *in*] *sc.* in Bridewell See Jonson, *Bartholomew Fair*, IV 111 "Urs [to Alice, a whore] You know where you were taw'd lately, both lash'd and slash'd, you were in Bridewell." To be "in" was a euphemism for to be in prison, cf. *Roister Doister*, I. 11 "He is in", *Sir Thomas More*, I 111, Jonson, *Every Man out of his Humour*, IV 14 "he has broken the gaol . . and been out and in again", *The Puritan*, I 14 "what do you lie in for?" and III 11 "he dwells now in the Marshalsea . . but hee's an exlent fellow if he were out" Cf *Icel setja . . inn*, as in, "Hverjir hafa verið settir inn?"

40 *trumpet-* . .] Perhaps an echo of *Edward the Third*, V. 1 "There sound the Trumpets clangor in the aire"

40 *the King*] For the spelling "Fift" in the stage-direction of Ff, cf "Henry the Fift" on the title-page to *King Henry V* in the First Folio, and "fift Henry" in Chapman's *Conspiracy of Charles Duke of Byron*, IV 1 W. Basse, *Elegy on Mr William Shakespeare*, rhymes "fift" with "shift." A.S. *fifta*, fifth

Enter the KING and his train, the LORD CHIEF JUSTICE among them.

Fal God save thy grace, King Hal! y royal Hal!

Pist The heavens thee guard and keep, ost royal i p
of fa e!

Fal. God save thee, my sweet boy!

King. My lord chief justice, speak to that vain man. 45

Ch Just Have you your wits? know you what 'tis you
speak?

Fal. My king! y Jove! I speak to thee, my heart!

King I know thee not, old man: fall to thy prayers,

How ill white hairs become a fool and jester!

I have long drea 'd of such a kind of man, 50

So surfeit-swell'd, so old, and so profane;

But, being awaked, I do despise my dream.

Make less thy body hence, and more thy grace,

Leave gormandizing, know the grave doth gape

For thee thrice wider than for other men. 55

41. *Enter . . .*] Steevens (1793); The Trumpets sound *Enter King Henrie the Fifth, Brothers, Lord Chiefe Iustice*. Ff, *Enter the King and his traine* Q 41, 44. *God*] om. Ff. 46 *Ch. Just.*] *Iust. Q* (throughout) 46 *Have . . . speak* ?] as two lines in Ff. 49 *hairs*] *heires* Q. 49 *become*] *becomes* Q 50. *dream'd*] *dreampt* Q. 52. *awaked*] *awakt* Q, *awake* Ff.

42. *royal . . .*] See Peele, *Battle of Alcazar*, II. 1 "the imp of royal race" *Imp*, scion, cf Lyly, *Euphues*, *Anatomy of Wyt* (Bond, 1 185) "thys younge Impe", Dr J Fisher, *Fumus Troes*, Prologue, "a pair of martial imps", and Glapthorne, *Albertus Wallenstein*, I III. "we Imps of Mars" Holinshed refers to "Prince Edward, that goodlie impe," and Churchyard calls Edward VI, "that impe of grace" Fulwell, addressing Anne Boleyn, refers to Elizabeth as "thy royal impe" (Rolfe)

45 *vain*] foolish, as in *I Henry IV* III. II 67, and Chapman, *The Blind Beggar of Alexandria*, sc. v "what, o' God's name, would that vain man have?"

47 *heart*] A term of good fellowship, as in *Tempest*, I. I 6, and Wilkins, *Miseries of Enforced Marriage*, III. 1 "This health, my hearts! . . . Drink round, my hearts!" Also Jonson, *The Alchemist*, I. I.

49. *How ill . . .*] So in Spenser,

Faerie Queene, I. VIII 32, 33 "Old syre . . . How ill it fits with that same silver hed, In vaine to mocke", and cf Tomkis, *Albumazar*, v VI. "How ill hot appetites of unbridled youth Become grey hairs"

51 *surfeit-swell'd*] Craig refers to Nashe, *Pierce Pennilesse* (McKerrow, I 201). "If . . . surfit-swolne Charles . . . might be constrained to carry their flesh budgets from place to place on foot" Cf also Jonson, *Catiline*, v 1 "those city-beasts . . . swell'd up with meats"

53 *hence*] henceforward, as in *Love's Labour's Lost*, v. II. 824 *Grace*, virtue

54, 55 *grave . . . thee*] Cf *Lingua* (Haz Dods., ix 359) "Tactus, your grave gapes for you", Beaumont and Fletcher, *The Custom of the Country*, I. II "her grave . . . that gapes for her", and Massinger, *The Guardian*, I 1 "hell, Which gapes wide for thee."

Reply not to me with a fool-born jest :
 Presume not that I am the thing I was ,
 For God doth know, so shall the world perceive,
 That I have turn'd away my former self ,
 So will I those that kept me company. 60
 When thou dost hear I am as I have been,
 Approach me, and thou shalt be as thou wast,
 The tutor and the feeder of my riots :
 Till then, I banish thee, on pain of death,
 As I have done the rest of my isleaders, 65
 Not to come near our person by ten mile
 For competence of life I will allow you,
 That lack of means enforce you not to evil :
 And, as we hear you do reform yourselves,
 We will, according to your strengths and qualities, 70
 Give you advancement. Be it your charge, my lord,
 To see perfor 'd the tenour of our word.
 Set on. [Exeunt King, etc.

Fal Master Shallow, I owe you a thousand pound.

Shal. Yea, marry, Sir John, which I beseech you to let 75
me have home with me

Fal. That can hardly be, Master Shallow Do not you
grieve at this ; I shall be sent for in private to him .
look you, he must seem thus to the world . fear not

58 *God*] *heaven* Ff. 61. *been*] *bin* Q, Ff. 68 *evil*] *euills* Q. 69.
reform] *redeeme* F 2, *redeem* Ff 3, 4. 70 *strengths*] *strength* Ff. 72, 73
To . . . on.] as in Pope, one line in Q, Ff. 72. *tenour*] Rowe (ed 2), *tenure*
 Q, Ff. 72. *our*] *my* Q 73. *Exeunt* . .] Pope, *Exit King*. Ff, om. Q
 75. *Yea*] I Ff.

64-66. *I banish . . . mile*] A sentence of banishment to a certain distance from court pronounced upon a disgraced courtier is a frequent motive in Elizabethan drama See *As You Like It*, I iii. 44-48, where Duke Frederick dismisses Rosalind from court: "Within these ten days if that thou be'st found So near our public court as twenty miles, Thou diest for it" So in Ford, *Love's Sacrifice*, I 1, Roseilli is banished from the court, "not to live within thirty miles of it, until it be thought," etc, and in same play iv. 1, Mauruccio is forbidden to be seen "within a dozen miles o' the court."

67 *competence of life*] adequate means of livelihood.

70. *strengths*] capacities. Massinger, *The Guardian*, Prologue "His strengths to please." *Qualities*, attainments

71. *advancement*] promotion, preferment. The word is used, in reference to the creation of knights and nobles, by Sir T. Smith, *De Rep Angl*, i. 17: "The creation [of Dukes, etc.] I cal the first donation and condition of the honour (giuen by the prince, for good seruice done by him and advancement that the prince will bestowe vpon him)," and *ib* i 18 "Knights . . . be . . made . . as aduancement for their hardinesse and manhood alreadie shewed"

71. *charge*] mandate.

your advancement ; I will be the an yet that shall 80
make you great.

Shal. I cannot well perceive how, unless you should give
me your doublet, and stuff me out with straw. I
beseech you, good Sir John, let me have five
hundred of my thousand. 85

Fal. Sir, I will be as good as my word ; this that you
heard was but a colour

Shal. A colour that I fear you will die in, Sir John.

Fal. Fear no colours' go with me to dinner : come,
Lieutenant Pistol ; come, Bardolph . I shall be sent 90
for soon at night.

80. *advancement*] *advancements* Q, Cambridge 82 *well*] om. Q. 82
should] om Q. 88 *that I fear*] *I feare, that* Ff 88-91. *Fear . . night.*]
as three lines ending *dinner Bardolphe, night* in Q, Ff

80, 81. *I . . great*] So in Greene, *James the Fourth*, i. i "Thou shalt
haue gold, honor and wealth . . . I
will make thee great," and again in the
same play "I haue found A meanes
to make you great."

87. *colour*] pretence, as in *1 Henry*
VI ii iv. 34.

88 *colour . . . die in*] The same
word-play on "die" and "dye" is
found in *2 Henry VI*. iii i. 235
"That he should die is worthy policy,
And yet we want a colour for his death,"
where Hart, in this edition, quotes
Narcissus (ed. Miss Lee, p. 11)
"Shall wee dye quickly both ? I pray
what colour ?" There is, perhaps, also
a play on "collar," halter, as Schmidt
suggests (cf Beaumont and Fletcher,
The Woman-Hater, v. ii. "the Collar
not the Halter")

89 *Fear no colours*] A proverbial say-
ing, signifying "fear no enemy,"
"fear nothing" Cf Porter, *The Two*
Angry Women of Abington (Haz *Dods* ,
vii 359) "Comes Are ye disposed [to
fight] ?" *Nicholas*. Yes indeed, I fear
no colours", R. Yarrington, *Two*
Lamentable Tragedies, i iv, and
Middleton, *The Family of Love*, v. i.
Colours, military ensigns, cf. Greene,
George a Greene, ii ii "The field is
ours . their colours we Have seized",
and Jonson, *The Magnetic Lady*, v. vi.

91. *soon at night*] Falstaff means
that he will be sent for late at night
when the Chief Justice and other grave

counsellors are safely in bed. The ex-
pression "soon at night" is frequently
used in reference to a late period of the
night, e.g. in *Merry Wives*, i. iv 7,
where Mrs. Quickly invites John Rugby
to a posset "soon at night, in faith, at
the latter end of a sea-coal fire" In
Jonson's *The Devil is an Ass*, i i, Pug,
it is arranged, is to return from Earth
to Hell to make his "soon at night's
relation," yet he is not to leave earth
"until the midnight's cock do crow"
Cf. Dekker, *Saturo-matrix* (Pearson, i.
187) "*Sir Quint* Shee's an early
sturrer, ah sirra *Flash*. Shee'l be a
late sturrer soone at night sir", W.
Houghton, *Englishmen for my Money*
(Haz. *Dods.*, x), p 514 "late at night
. . . soon at midnight," *ib* p. 515.
"soon at night . . at the hour of
eleven soon at night", Davenport,
The City Nightcap, i "soon at night"
[the hour actually between eleven and
twelve at night] We meet elsewhere,
"soon at five o'clock" (*Comedy of*
Errors, i ii 26), "soon at supper-time"
(*ib* iii. ii 181), "soon at after supper"
(*Richard III* iv. iii 31), "soon in the
evening" (R. Tailor, *The Hog Hath*
Lost His Pearl, iii, where the hour proves
to be "just at midnight") In these
and similar phrases "soon" appears to
indicate some period of time, perhaps
that between noon and the following
morrow. Wright, *Eng. Dialect Dict.*,
gives as a sense (obs.) of "soon," "in
the evening, towards night." In *Look*

*Re-enter PRINCE JOHN, and the LORD CHIEF JUSTICE ;
Officers with them.*

Ch Just. Go, carry Sir John Falstaff to the Fleet :

Take all his company along with hi

Fal. My lord, my lord,—

Ch. Just. I cannot now speak : I will hear you soon. 95

Take the away.

Pist. Si fortuna me tormenta, spero contenta

[*Exeunt all but Prince John and the Chief Justice.*

Lan. I like this fair proceeding of the king's

He hath intent his wonted followers

Shall all be very well provided for ; 100

But all are banish'd till their conversations

Appear more wise and modest to the world.

Ch. Just. And so they are.

Lan. The king hath call'd his parliament, my lord.

Ch Just. He hath. 105

Lan. I will lay odds that, ere this year expire,

We bear our civil swords and native fire

As far as France . I heard a bird so sing,

Whose music, to my thinking, pleased the king.

Come, will you hence ? [*Exeunt.* 110

92. Re-enter . .] Capell (subst) ; Enter Iustice and prince Iohn Q, om. Ff.
94. lord,—] Theobald, lord. Q, Ff 97. tormenta, sp. ro contenta] tormento,
spera me contento Ff 97. Exeunt . .] Exit. Manet Lancaster and Chiefe
Iustice. Ff, exeunt. Q (after line 96) 100, 101. all] om Ff 2-4 102. to]
in Ff 2-4 108 heard] heare F 1. 110. Exeunt.] om. Q.

About You, vi, a speech, "God be w-with you till s-soo-soon," has reference to a meeting which i to take place "to-morrow morning at Gravesend." And cf. Jonson, *Every Man in His Humour*, III 1. "We'll spy some fitter time, soon, or to-morrow"

92. *the Fleet*] the Fleet Prison, situated on the eastern side of what is now Farringdon Street The prison received its name from the Fleet River, which flowed by the prison on its way down from Holborn Bridge to the Thames

97. *Sz . . . contenta*] See note to II iv. 177 ante. Herford suggests that the use of the motto by Pistol in his present situation, may have been suggested by the anecdote of Hannibal Gonzalo, who vaunted on yielding himself a prisoner —

"Si Fortuna me tormenta
Il speranza me contenta."

101. *conversations*] mode of life, as in *Galatians*, I 13.

107. *civil*] as in *Richard II.* III III.
102 "civil . . . arms," i.e. the arms of citizens.

108 *I . . . sing*] An allusion to the proverbial prophetic bird that sings or whispers secrets in discreet ears. See Beaumont and Fletcher, *The Loyal Subject*, IV. II "I heard a bird sing, they mean him no good office", Webster and Rowley, *A Cure for a Cuckold*, v. 1: "I heard A bird sing lately, you are the only cause Works the division", and Chapman, *The Widow's Tears*, I. 1, and *ib.* II. III "My bird . . . sings me good news, and makes hopeful signs to me."

EPILOGUE.

Spoken by a Dancer.

First my fear; then my curtsy; last my speech.

My fear is, your displeasure; my curtsy, my duty;
 and my speech, to beg your pardons. If you look
 for a good speech now, you undo me: for what I
 have to say is of mine own making; and what indeed 5
 I should say will, I doubt, prove mine own marring.
 But to the purpose, and so to the venture. Be it
 known to you, as it is very well, I was lately here in
 the end of a displeasing play, to pray your patience
 for it and to promise you a better. I meant indeed 10

EPILOGUE.

Spoken . . .] Pope. 1 *curtsy*] *Curtsie* F 1; *Curtesie* Ff 2-4; *cursie* Q
 2. *curtsy*] *Curtsie* F 1; *Curtesie* Ff 2-4; *cursy* Q. 10 *meant*] *did mean* Ff

EPILOGUE.

1. Spoken . . . *Dancer*] So Pope
 The epilogue was usually spoken by a
 man, the prologue by a woman. See
As You Like It, Epilogue, 1-3, and
Every Woman in her Humor, Prol.

1 *my curtsy*] The speaker of the
 epilogue customarily saluted the
 audience with an obeisance at the end
 of the play. In some instances the
 Prologue seems to have welcomed the
 spectators with a curtsy. Thus Flavia,
 as Prologue, in *Every Woman in her
 Humor*, concludes her address: "As a
 lowly earnest, I give this curtesie be-
 fore." I have followed Q (*cursie*) d
 Ff (*Curtsie*) in reading *curtsy*, the ac-
 cepted modern variant of the form
 "courtesy" in the restricted sense of
 an obeisance or bow, the form in three
 syllables, "courtesy" or "curtesy," is,
 however, the more usual in early texts.

5, 6. *what . . . should say*] The
 alteration of "should" to *shall*, sug-
 gested by S. Walker and adopted by

Hudson, is unnecessary, what = what-
 ever, anything

6 *doubt*] fear, cf. *Timon of Athens*,
 1. 11 161

7. *purpose*] matter in question. *Ven-*
ture, the hazard.

9, 10. *to pray . . . it*] It was usual
 at the end of a play or in the epilogue
 to apologise for the imperfections of
 the piece. See Kyd, *The Spanish
 Tragedy*, iv. iv "I am Hieronimo
 . . . Whose tongue is tun'd to tell his
 latest tale, Not to excuse grosse errors
 in the play" [Epilogue to *Tragedy of
 Soliman*]. See next note

10. *to . . . a better*] It was custom-
 ary, in the epilogue, to attempt to pla-
 cate an audience by promising, on
 behalf of the author, a better play on a
 future occasion. Thus we read at the
 end of Porter's *Two Angry Women of
 Abington* (Haz Dods, vii 383) "If
 anything be in the pen to blame, Then
 here stand I to blush the writer's
 shame. If this be bad, he promises a
 better, Trust him, and he will prove a

to pay you with this ; which, if like an ill venture it
come unluckily home, I break, and you, my gentle
creditors, lose. Here I promised you I would be,
and here I commit my body to your mercies : bate
me some, and I will pay you some, and, as most 15
debtors do, promise you infinitely

If my tongue cannot entreat you to acquit me, will you
command me to use my legs ? and yet that were but
light payment, to dance out of your debt But a
good conscience will make any possible satisfaction, 20
and so would I All the gentlewomen here have
forgiven me : if the gentlemen will not, then the
gentlemen do not agree with the gentlewomen, which
was never seen before in such an assembly.

One word more, I beseech you If you be not too 25
much cloyed with fat meat, our humble author will

16. *infinitely*] *infinitely* and so I kneele downe before you, but indeed, to
pray for the Queene. Q. 21. *would*] will Ff 22 *forgiven*] forgotten
Ff 2-4 22. *gentlemen will*] *Gentlewomen will* F 2, *Gentlewomen will* Ff
3, 4. 24 *before*] om. Q.

right true debtor " Jonson records his
opinion on the value of such promises
in *Cynthia's Revels*, Epil "To pro-
mise better at the next we bring Pro-
rogues disgrace, commends not any-
thing "

11. *like . . venture*] An allusion to
the ship or cargo of the merchant
venturer, which miscarries on the home-
ward voyage, or which proves an ar-
riving home, to have incurred a fi-
nancial loss.

14, 15. *bate me some*] let me off some
portion of the debt. For "bate," cf.
Jonson, *The Devil is an Ass*, II. 1 "I
will not bate a Harrington of the sum."

17, 18. *will . . . legs*] Dekker,
Satiro-mastix, Epilogue "Are you
pleas'd ? and Ile dance Friskin for 10y,
but if you be not . . I have but two
legs, and they are yours " Hentzner,
Travels in England, 1598 (Rye), noted
that "comedies and tragedies are con-
cluded with variety of dances, ac-
companied by excellent music " So
Lupton, *London and the Countrey car-
bonadoed*, 1632. "most commonly
when the play is done, you shall have a
jig or dance of all treads, they mean to
put their legs to it, as well as their

tongues " Use my legs, dance nimbly,
as in Lyly, *Sapho and Phao*, II. IV.
"Can you sing, shew your cunning,
can you daunce, vse your legges."

21, 24 *All assembly*] So Rosalind,
in the Epilogue to *As You Like It*, ap-
peals first to the women for a verdict in
favour of the play, and then to the men
"for the love you bear to women .
that between you and the women, the
play may please." The Epilogue, in
Brome, *The Court Beggar*, 1632, ac-
cuses the poets of bribing the women
with flattery to commend their plays
"the Ladies . . are their partiall
judges, being brib'd by flattering verses
to commend their Playes " Cf. Webster
and Rowley, *The Thracian Wonder*, v
11 "Tityrus . . if a jury of women go
upon me, I'm sure to be cast I think
I had best to appeal to the men first,
and make them my arbitrators *Clown*.
O, no, no, no! make your peace with
the women first, . . , for if they take
the matter in hand, your men are ne'er
able to stand long in a case against
them."

26, 27. *with . . . in it*] See Introd.
p. xvi.

continue the story, with Sir John in it, and make you merry with fair Katharine of France: where, for any thing I know, Falstaff shall die of a sweat, unless already a' be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man. My tongue is weary: when y legs are too, I will bid you good night: and so kneel down before you; but, indeed, to pray for the queen.

31. *a martyr*] *martyre* Q.

33. *and so . . . queen.*] om. Q.

29. *sweat*] the sweating sickness, or plague. See R. B., *Appius and Virginia* (Haz. Dods, iv. 119) "a number will die of the sweat," an allusion apparently to the plague which raged in London in 1563, Jonson, *Bartholomew Fair*, II. 1. "able to give a man the sweating sickness," and *Every Man out of his Humour*, II. 11. "I am fear'd, My brain doth sweat so, I have caught the plague!" Markham, *The English Hus-wife* (1615), says of a patient infected with plague, "compel the sick party to sweat." See also *Measure for Measure*, I. ii 89.

31. *Oldcastle . . . man*] See *Introd pp.* xvi, - 1.

33. *kneel down*] The epilogist knelt on behalf of the players generally. Thus the Prologue, in Lyly, *Sapho and Phao*, The Prologue at the Court (Bond, II) "Whatsoever we presēt, . . . we all, & I on knee for all, entreate, that yo Highnesse," etc.

34. *but, indeed . . . queen*] As "but, indeed" is used to introduce adversative clause, "emphasizing the real fact in opposition to what is false" (Onions, who cites use of "indeed" in *Tempest*, II. i. 57), it is probable that a suppressed clause is to be understood before "but, indeed"—as, for instance, "[not to crave your favour], but, indeed, to pray for the que . . ." Cf. Jonson,

Cynthia's Revels, Epilogue "To crave your favour with a begging knee, Were to distrust the writer's faculty" For the construction with "but, indeed" cf J. Earle, *Micro-cosmographie, A Tavern* "Men come here to make merry, but indeed make a noise"

34. *pray . . . queen*] It was customary, at the end of an Elizabethan play, for the players or one or more of them or the epilogist to repeat a prayer for the queen, and, in some cases, for the queen's Council, Parliament and people also The prayer for the queen appears in the text of many interludes and plays, cf R. B., *Appius and Virginia* (Haz Dods, iv. 155) "I take my leave eseeching God, as duty is, our gracious Queen to save, The nobles and the commons eke, with prosperous life, I crave", T. Preston, *Cambyses* (Haz. Dods, iv. 247): "Epilogus . . . As duty binds us, for our noble queen let us pray"; R. Wilson, *The Three Lords and the Three Ladies of London* (Haz. Dods, vi. 501). "Pleasure. . . Fall we on knees, and humbly let us pray. *Pomp.* First that from heaven upon our gracious queen All manner blessings may be multiplied," etc Cf also *Nice Wanton* (1560), which is said to be the earliest play to contain a prayer for Queen Elizabeth, *King Darius, A Looking Glasse for London and England* (1594), etc., etc.